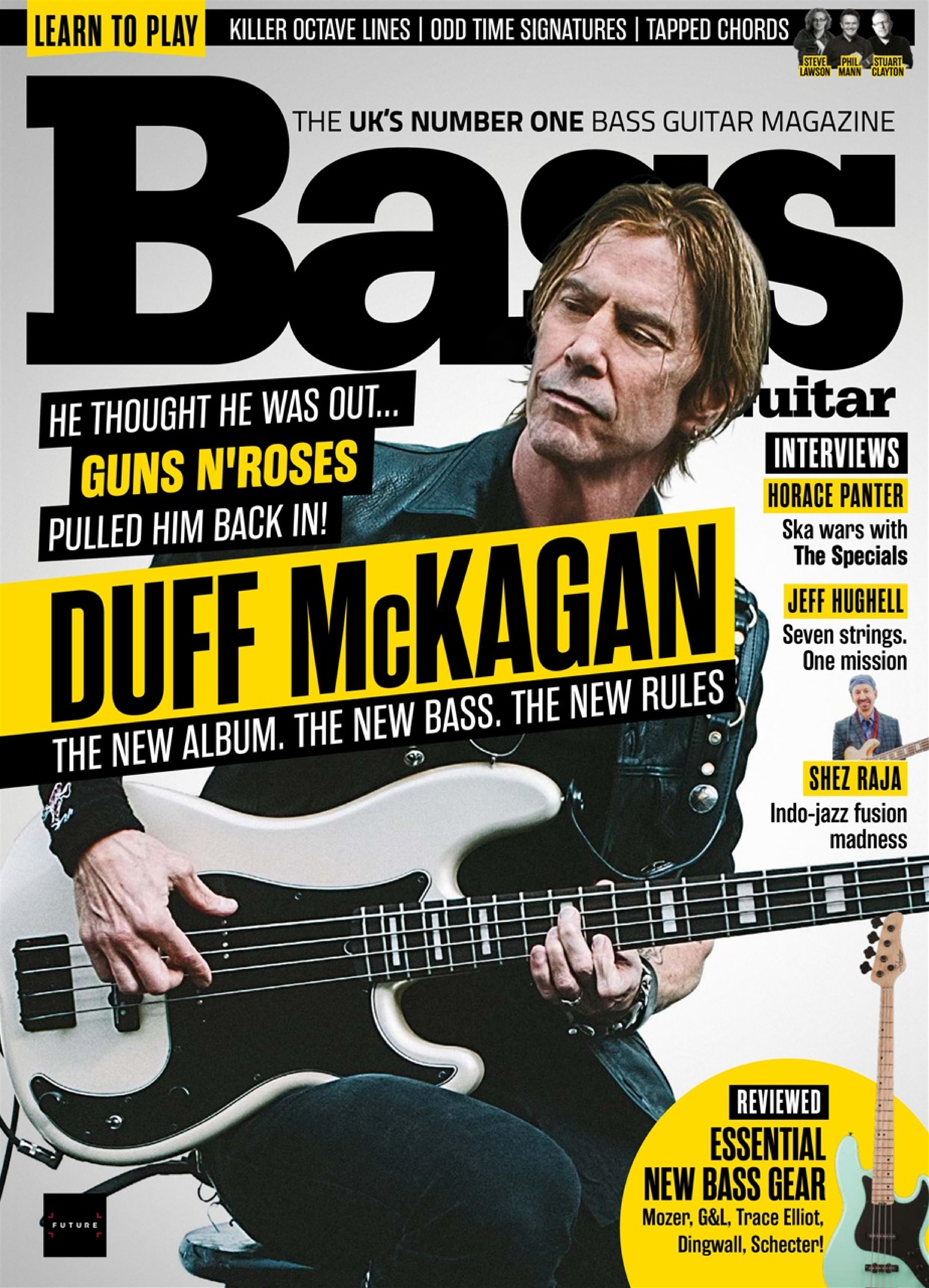
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SHEZ RAJA
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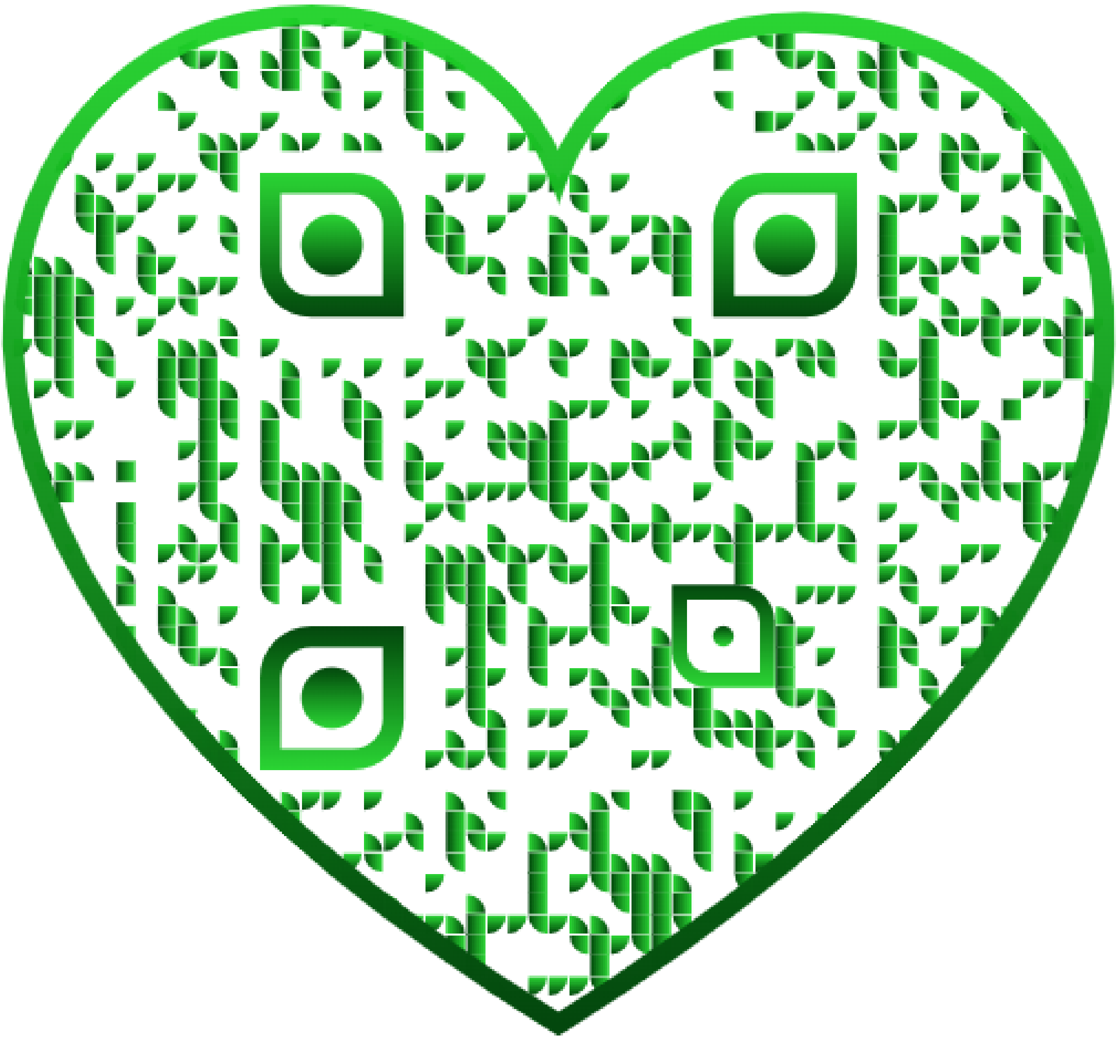

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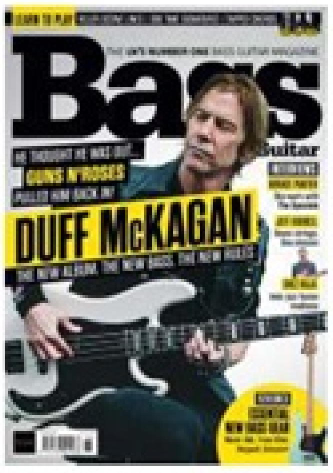

Editor Joel McIver
joel.mciver@futurenet.com
Managing Editor Jacob Barlow
Technical Consultant Stuart Clayton
Contributors to this issue Antonio Angotti, Silvia Bluejay, Mike Brooks, Stuart Clayton, Hywel Davies, Daniel Firth, Ruth Goller, Stuart Hamm, Joe Hubbard, Chris Jisi, Kevin Johnson, Steve Lawson, Phil Mann, Michael McKeegan, S. Marshall Perry, Simon Price, Joe Shooman, Dave Swift, Freddy Villano, Ray Walker
Advertising Sales Guy Meredith
Graphic Designers Rosie Webber, Mixie Von Bormann
Cover image Tessa Angus for Fender
Studio Photography Future Studio
Subscriptions
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Licensing
International Licensing Director Matt Ellis
matt.ellis@futurenet.com Tel: + 44 (0)1225 442244

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Welcome to this issue! Every issue of *Bass Guitar* magazine is packed with low-end goodness, but in this one we think we've outdone ourselves for sheer quantity – while not forgetting quality, of course... We kick off with an exclusive interview with Duff McKagan, who (as if you didn't know already) is the bassist with Guns N'Roses, pretty much the biggest hard rock band ever formed. In his downtime from GNR, Duff has released a solo album and bagged a new signature Fender bass – so there's plenty to talk about in this first-out-of-the-blocks interview.

We also enjoy face time with a long line of talented bass players from all walks of low-end life. I wouldn't normally list them, but why not? I'm proud that we pulled it off, so it's (deep breath): Indo-jazz master Shez Raja, Mayday Parade's Jeremy Lenzo, Austrian bass tutor Ariane Cap, YouTube sensation Bill Wurtz, acoustic maestro David Friesen, Special and ska legend Horace Panter, New Orleans-based blues-funker Max Moran, career-long metalhead Becky Baldwin, publisher and educator Stuart Clayton, seven-string virtuoso Jeff Hughell and the unstoppable German rocker Heike Mueller. And exhale... and that's before we get to reviews of amazing Dingwall, Schecter, G&L, Mozer and Trace Elliot gear.

Finally, if you came here to improve your bass playing, you came to the right place, with Stuart Hamm, Joe Hubbard, Steve Lawson, Phil Mann and the aforementioned Stu Clayton tailoring their lessons to every ability. Enjoy this issue, and I'll see you in May!

Joel McIver, Editor

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Is it just a case of all that Jazz with this new Schecter, or is the editor Seafoaming at the mouth?

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£1700

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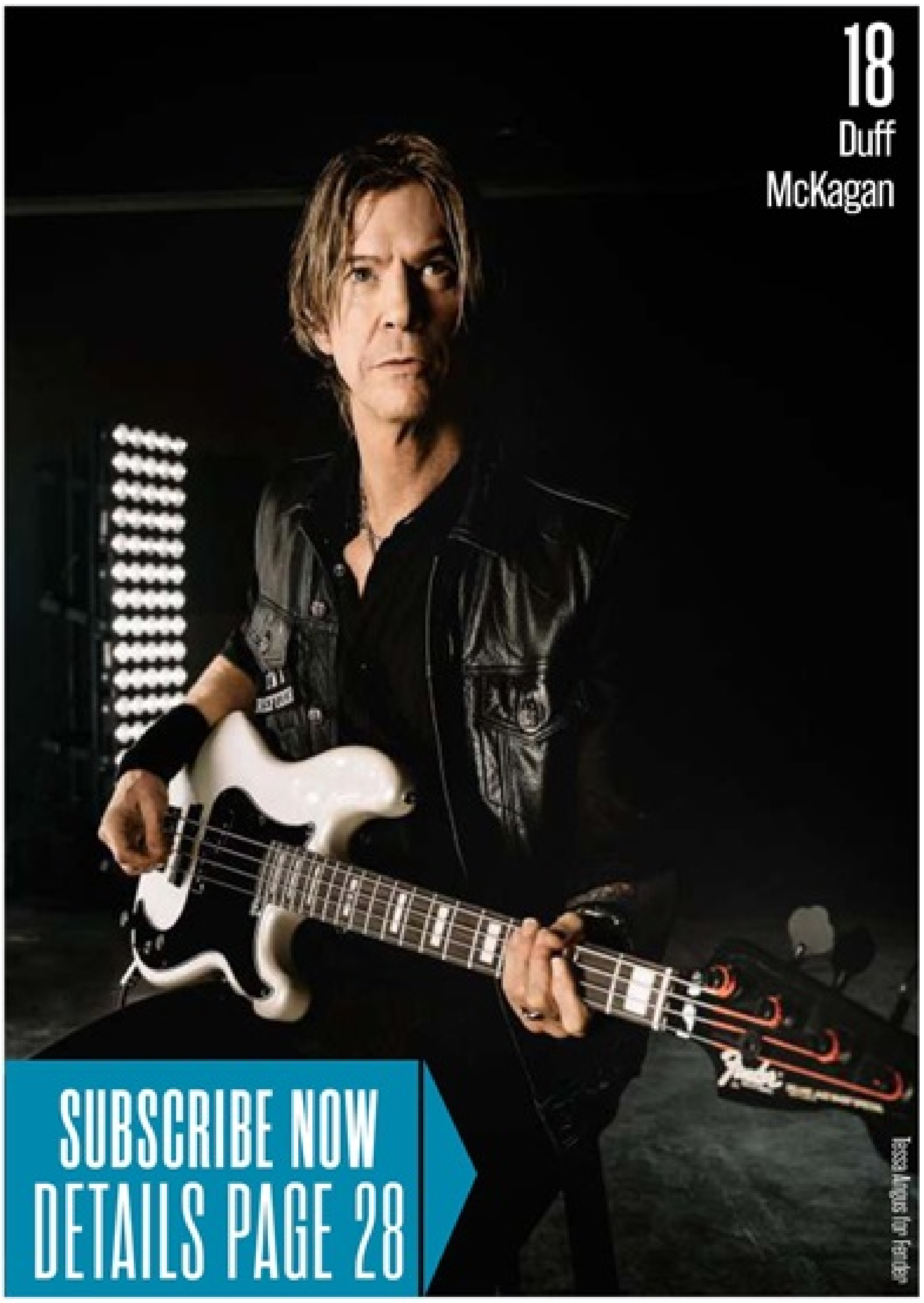

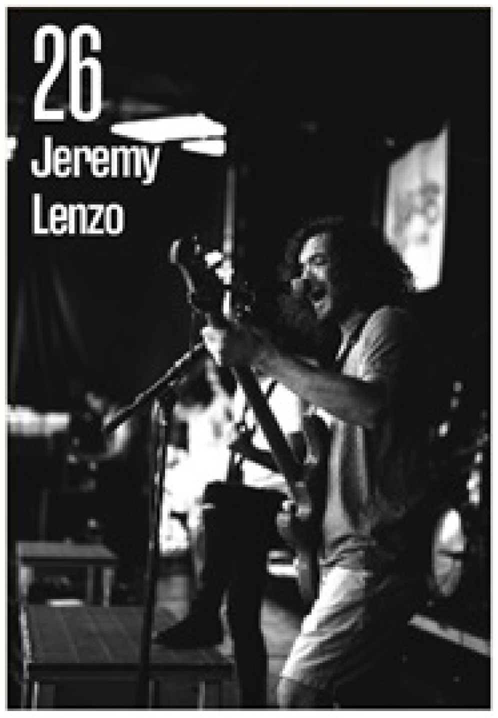

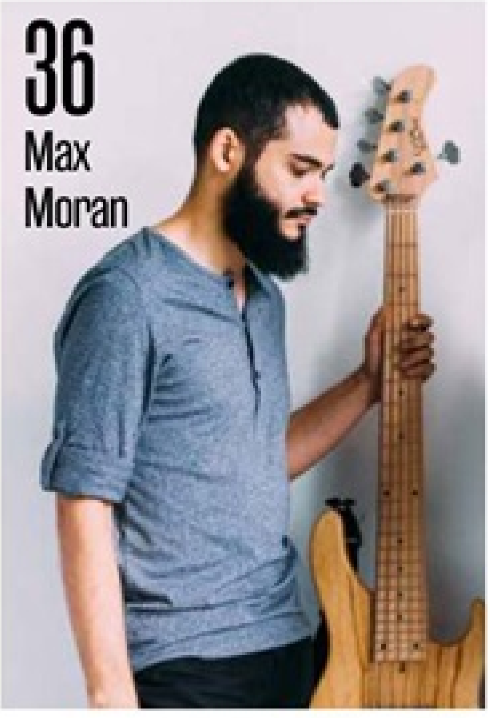

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THE LOWDOWN

News and views from the bass world, collated by *BGM*'s team of intrepid newshounds

Q THE MUSIC

Our chum Suzi Quatro, now in the music-business for more than 50 years, has released a new studio album, *No Control*, on SPV. "I've never stopped releasing music," she says. "*Back To The Drive* in 2006, *In The Spotlight* in 2011 – these albums were planned out in great detail. I'm proud of all three releases, but *No Control* is its own animal." She'll be touring through 2019; watch out for our forthcoming interview.
www.suziquatro.com

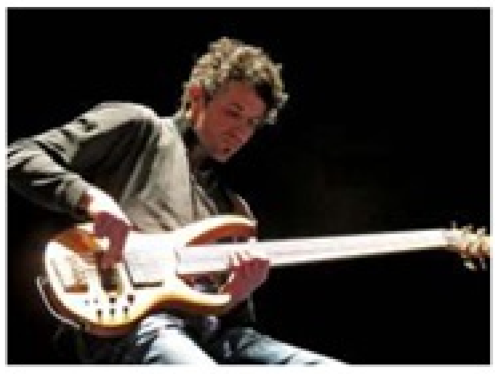
SAB FOUR

Legendary bassist Geezer Butler of Black Sabbath, vocalist Franky Perez (Apocalyptica, Scars on Broadway), drummer Matt Sorum (Guns N'Roses, Velvet Revolver) and guitarist Steve Stevens (Billy Idol) have launched a new supergroup, Deadland Ritual, and will be touring Europe this summer. A single, 'Down In Flames', appeared in late 2018. "I had to get used to the idea of starting from scratch again, which is good," says Geezer. "But I really liked the music I was hearing. It's not your typical hard rock or metal stuff."
www.deadlandritual.com

MR JONES

Phil Jones Bass have announced the MICRO 7 amp, a single-channel 50-watt bass combo with a 7" driver and 3" tweeter. It measures less than a foot each side and weighs 15.5 lbs (7 kg). The US street price is $279 but, as PJB tell us, it "uses the same quality parts that musicians have come to expect on all PJB products," to achieve "the highest level in tone quality at an unbeatable price."
https://pjbworld.com

NOTE WORTHY



Austrian bassist Bernhard Lackner has announced a new album, *Halbweg*, featuring drummer Marco Minnemann (Joe Satriani), Pete Lockett (Jeff Beck, Björk) and others. He is also an author, with six recent books published by Hudson Music. Meanwhile, the extended range bass expert Yves Carbonne has released *Beyond The Waves*, his first instrumental recording since 2005, comprising 14 original compositions dedicated to bass sounds. These range from a minimalist two-string instrument to the a 12-string fretless sub-bass. The mighty Hadrien Feraud also guests.
www.bernhardlackner.com, http://yvescarbonne.com

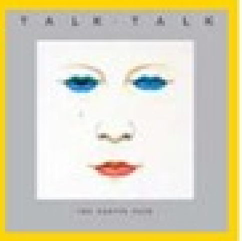
RECOMMENDED ALBUMS

The bass-heavy listening that's rocking the office this month!

NEW ALBUM

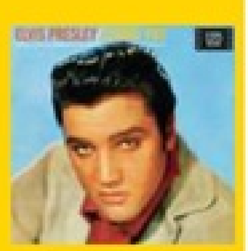
The Mute Gods, Atheists And Believers (2019)
Nick Beggs is a (thankfully not mute) god in our world. Check out the effortlessly catchy, intelligent songwriting on his new album.

OLD ALBUM



Talk Talk, The Party's Over (1982)
TT singer Mark Hollis departed in February. Salute him by listening to this album, loaded with cerebral bass playing from Paul Webb.

REALLY OLD ALBUM



Elvis Presley, Loving You (1957)
Bill Black's propulsive upright bass playing never sounded more exciting than on Elvis's first soundtrack album.

'DETH SCREEN

A new feature-length documentary directed by music industry veteran Bob Nalbandian focuses on how the brand of a rock group these days has more power than the band members themselves. *Band Versus Brand* features interviews from industry executives and musicians, including bassist David Ellefson of Megadeth, hence its relevance to us as well as to anyone interested in the current state of play in music-world.
https://mvdshop.com

LOW-END LEARNING

GABE CRISP, WHITECHAPEL

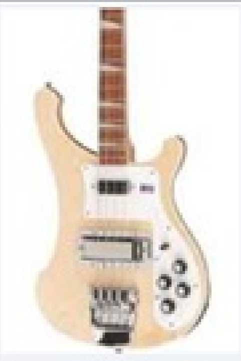
Getty

"The one thing every bass player should know is the tone you want and how to achieve it. Think of tone starting at your hand and ending in your ear, and know every element in between can drastically change the sound you create. Whether you play with a pick or fingers, the bass you're playing, plus the amp, pedals, and cab you're playing through, and how these are all set up are just a few of the big factors in finding your own tone. Listen to your favourite players and bands and find something you love. Hear a record or see a band live and love the bass player's tone? Go online and look up what these artists and producers use – and you'll soon be ready to get after finding your own sound."

BASSWATCH

Every month, keen bass-spotter Ray Walker brings us an online bargain

Rickenbacker 4003 MapleGlo £2,139



Up this month is a truly wonderful Rickenbacker 4003 MapleGlo bass. This 2006-built head-turner comprises a maple body and neck combo with a rosewood fingerboard, which helps supply the all-important clang that we've come to expect from a Rickenbacker. Weighing in at just under 10 lbs, this 4003 sports a gloss finish and a 33.25" scale. Packed with RIC single-coil pickups, Schaller deluxe tuners and an Ricky bridge, this beast delivers the snarl we've come to love from such players as Lemmy and Cliff Burton. As a stereo model, this baby has attitude to spare.

BROOKSY ON BASS

Your pickups have a significant effect on the tone of your bass. Many of us spend time fiddling with our instrument or amp EQ in order to change our tone, when simply learning how our pickups work might be more productive. Obviously, you can pan between them or, if using a bass with two volume controls, mix the level from each pickup. Favouring the neck unit will provide a warmer response with more bottom end, while panning to the bridge pickup gives a brighter treble response with more clarity and a tighter-sounding signal. However, if you're playing a line that is particularly busy and you can't change the control settings, consider playing nearer either pickup for a different tone.

HOT TIP! Need more bottom end? Go for the neck pickup. Need more clarity? Go to the bridge.

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"The playability is off the scale. Ditto the tonal range."

- Joel McIver
Bass Guitar Mag
April 2018

The revenge of all those trees that fell in the forest but were never heard

LOW LIFE

Make the most of your soundcheck, says BIMM live performance tutor and Tax The Heat bassist Antonio Angotti

Check one, two... Check one, two! Welcome back, bassists – this month, I'll be discussing some of the preparational aspects of live performance and how to cultivate the best sonic environment for you to perform in.

Soundcheck can be a varied experience for everyone, and it's often easy to underestimate the time you have to spend on it. As a headlining act, you have the luxury of spending longer on tweaking your sounds, sorting your monitor mix and working through any issues with the front-of-house (FOH) engineer. As a support act, you get what you're given time-wise, which can be anything from 30 minutes to a basic line-check. With that in mind, it's important that you make the most of your soundcheck, as bad sound on stage can really affect the way in which you perform.

This is one of the first lessons that our students learn in their Live Performance Workshop classes at BIMM Birmingham, as it's a process that they will have to contend with each week as well as in their professional careers after leaving university. The most important factor of a successful soundcheck is building a solid rapport with the FOH engineer. When you're regularly touring, you may have the benefit of your own front-of-house engineer, with whom a relationship already exists – this helps with the continuity of your sound, of course. However, a lot of gigging musicians will end up working with the venue's FOH staff, so I recommend introducing yourself when you arrive. Give them as much information about your setup and sound as possible to make their lives easier; a tech spec sent in advance can also put you in their good books. Thank them at every stage, too.

While soundchecking, it's essential that you don't use the time to show off your chops or to jam through Muse's 'Hysteria' for the hundredth time while the engineer is soundchecking the lead vocal. A lot of it comes down to respectful restraint, and allowing each other the space and time to work on your individual sound needs; otherwise it will take longer to get right, and you'll seriously tick off everyone involved. When it's your time to soundcheck your bass, make sure to play a passage from one of your tracks – and here's the important bit – with the same level of dynamic and intensity as when you will be performing. If you don't, it will mean that the levels will be all over the place when you come to start your set, and the soundcheck will have been for nothing.

> "WHILE SOUNDCHECKING, IT'S ESSENTIAL THAT YOU DON'T USE THE TIME TO RUN THROUGH MUSE'S 'HYSTERIA' YET AGAIN"

Lastly, make sure you're happy with your monitor mix. You can make a cheat sheet for the monitor engineer to give them a rough idea of what each member would like in their monitors and how much, perhaps using a scale of one to 10. Then after a quick play-through together, you can politely request more or less of different things.

As a bassist, it's perhaps a good idea to have hi-hats and kick drum as well as main vocal and guitar in your monitors, but everyone is different, so request what you need in order to feel comfortable while performing.

Of course, poor on-stage sound can still occur for many reasons, but with these tips, you can minimise the chance of that happening. Good luck, stage warriors!

www.taxtheheat.com, www.bimm.co.uk

Legendary British bassist Norman Watt-Roy in action with his Bass Centre Rhythm Stick fitted with Bass Centre Elites Strings

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BASS OF **TOMORROW**

Anaconda by name, monster by nature: Hywel Davies chats with the bass-making machine Andrew Taylor-Cummings about his quest for the perfect instrument

Words: Hywel Davies

They're beautiful to look at, but the main selling point of Anaconda basses is their amazing range of possible tones

Crusher. Constrictor. No, we're not talking B-movie beasties here – these are the names of the fretted beauties that, along with the Tribute and Ultra J models, make up the stunning Anaconda bass family. Founder, luthier and bassist Andrew Taylor-Cummings ditched the nine-to-five back in 2013 to follow his dream of constructing the world's most versatile basses.

With over 30 years of bass-playing under his belt, it takes a player to know the game – and Andrew certainly knows what his customers want. "In order to be able to build the basses that bassists need, you have to have some kind of experience of actually playing the instrument," he says. "I wouldn't consider myself to be an amazing bass player by any means, but I have played bass long enough to know what a bassist is looking for.

"I call my basses tone monsters," he adds. "I coined that phrase because my aim with every bass is to give the player easy access to a great range of usable tones. The basses should present no obstacles to the player's ability to channel musical ideas. Anaconda started because I've always enjoyed figuring out how things work and trying to improve them."

Ticking all our boxes here is his magnum opus, the Ultra J4E-Elite, which took home our 'Best Fretted Bass' award in its price category last year. What was Andrew's reaction to the news, we ask?

"That was a pleasant surprise and I'm very proud of that award," he says. "When I was building that bass, it felt special. I wanted to build something that was Jazz-like but had more tonal options. When you pick up the bass, it feels familiar, with the feel that you'd expect from a Jazz, but when you crank it up it opens up a whole spectrum of tones. Without even using the preamp you have a bunch of different sounds. That was the whole idea behind the Ultra J – and it seems to have worked."

After a successful first outing to NAMM this year the world is opening up to Anaconda, and the proof is in the pudding when it comes to the standard of work and quality that is put into each instrument. Totally solo in his work, Andrew has the luxury of being the first and last word in quality control.

"I never put anything out there that I think might come back and bite me in the butt at any point," he says. "I'm a one-man band and a perfectionist as well. I always make sure that anything that goes out is as close to perfection as possible. In this day and age of social media, all it takes is for one person to go online and go, 'There's a problem with this bass', and that could be your reputation tarnished. After all the blood, sweat and tears that I've put into this business, that's not something I'm prepared to let happen!"

www.anacondabasses.co.uk

NO TREBLE

Kevin Johnson keeps it low

This month marked the 50th episode of Groove – The No Treble Podcast, which is hosted by the inimitable Mitch Joel. It was a particularly special interview, firstly because it was recorded live in front of an audience at the 2019 Winter NAMM Show, and secondly because the interviewee was none other than Michael Anthony. The former Van Halen and current Circle bassist was on hand to talk about his career, including his early years.

'When I first started playing, my sister would be bringing home albums: everything from Frank Zappa to David Peel,' the bassist explained. 'One of the first albums I really got into was by The Electric Flag, whose bassist was Harvey Brooks. He was a session player. They had a song called 'Texas' that just had this big walking bass-line that I fell in love with. The bigness of it drew me into playing bass. From that band, I started listening to all the rock music of the 60s and 70s.' Of course, Joel also got into his years with Van Halen and the rumors about a classic lineup reunion.

We love to feature up-and-coming bassists as well as our established heroes. A video we posted actually checked both of those boxes, but it was the up-and-coming player that had our jaws on the floor. It's a clip of Richard Bona performing 'The Chicken' at the Markbass booth at the NAMM Show this year. He invited Aron Hodek, who is just eight years old, to come up and jam – and jam he did. It's surprising enough to see a child being able to hang in that situation, but even more surprising is that Hodek's feel is quite mature for a player his age. Big ups to Bona for supporting the next generation of bassists, and be sure to keep an eye on Hodek.

Other top stories include John Mayer plotting a world tour with the help of bass monster Pino Palladino and a transcription of Dave Hope's bass-line to 'Carry On Wayward Son'. Until next time, keep grooving!

www.notreble.com

BASSCHAT

Silvia Bluejay and the GAS challenge

You may remember that, towards the end of 2018, some of us on Basschat, led by Sibob, pledged abstinence from acquiring bass-related gear in 2019, making exceptions only for consumables and emergency replacements. With 2019 well underway, it's time for an update. Are we learning to appreciate what we have, or still coveting other bassists' gear? Have our finances improved? Above all, how many of those who accepted the challenge are still in?

Judging by the posts appearing on the challenge thread since January 1, there seem to be three groups of Abstainers (or would-be Abstainers): first, those who are still in, because they're either firm believers in this good fight (hats off to them), or simply too poor to afford any more gear – or both. Then there are those who have acquired gear but are in denial, and desperately believe they are still in too.

Finally, we have those who crashed out within the first two weeks of January, came to the conclusion that willpower is overrated, and are now arranging trades between themselves on that very thread. This can't be helping the 'true' Abstainers, but a dozen or so of the latter have survived so far, some to their own astonishment. The rest of us – who know better than to take part in something so deeply against our nature – read, watch in awe, and smile at Cuzzie's suggestion that, given the rate at which some of us buy and sell basses, perhaps they should be considered 'consumables', and therefore permissible.

Is it more fun to have dropped out or to still be in? That probably depends on your disposable income, which will determine whether this challenge is a bit of a game or dead serious. Speaking of disposable income, some posters have noticed a strange phenomenon: if they don't allow themselves to spend money on bass-related things, they will inevitably end up spending it on other feelgood stuff, such as cycling gear and car accessories. In other words, there is no escape!

www.basschat.co.uk

TALKBASS

Bryan R Tyler talks twos

Bassists have benefited greatly from the technological innovations of the past few years. Neodymium speakers and lightweight amps with massive wattage have made hauling our rigs around remarkably easier. Many gigbags now offer enough protection to allow us to leave our heavy hard case at home. A one-trip load in is now a viable option for most of us, but we still need to decide what we will bring 'just in case'.

An oft-discussed topic at TalkBass is the need to carry a backup bass. For some gigs, it's a requirement; you may need both a fretless and a fretted, for example. Unfortunately, a second instrument usually doubles the schlep to and from your car and increases the chances of something getting damaged or lost. I've found that backups are unnecessary provided you take enough precautions. Changing preamp batteries and checking your electronics regularly is a good preventative measure, and learning to play your music in numerous positions can save you on those rare occasions when a bass string breaks (using a five or six-string helps too).

The most important backups are accessories, particularly for your less-than-prepared bandmates. Extra guitar strings, instrument and power cables, picks, capos, slides, and a distortion pedal all reside in my gear bag, and we've needed them all at some point. Other helpful little things like wire snips, nail clippers and plasters have proven their worth too, but you do eventually reach a point where weight requires you to start making choices.

If you have the space and security to keep a second instrument in your car, by all means do so. For those carpooling, using public transportation, or just gigging in questionable locales, consider giving a thorough inspection of your setup. Sometimes it's the little things that matter most.

www.talkbass.com

THEORY OF THE MONTH

Polyrhythmical walking bass-lines are Joe Hubbard's middle name (not literally)

TRINITY
COLLEGE LONDON

One of the ways of expanding your jazz vocabulary when playing accompanying bass-lines is by using polyrhythms to break up the time. These work as a nice way of varying the overall time feel of a tune and breathing new life into your lines. This is a technique that's employed by jazz bass players such as Gary Peacock, Scott LaFaro, Steve Swallow and Charlie Haden, among dozens of others.

In the following eight-bar example, I've written out a walking bass-line in the first four bars over a D7 chord. In the second four bars, I've written a polyrhythmical line using the root, 5th and octave of the chord. Note that the line is written so that the root, 5th and octave are accented every three 8th notes, and also that a dotted quarter equals three 8th notes.

For ease of reading and crossing the bar line, it's important to notice that an eighth note tied to a quarter note – or indeed, a quarter note tied to an eighth note – are also worth the duration of three 8th notes. With that said, the whole line consists of 10 dotted quarter notes with a quarter note at the end of the four-bar phrase.

Because two dotted quarter notes create one bar of 3/4, you can visualise this as four bars of 3/4 superimposed over three bars of 4/4 ,with a bar of 4/4 tagged on at the end before you come back to the downbeat of the next section – or, as it's written, go back to playing the walking bass-line where there are four quarter notes to the bar.

When counting it's helpful to establish where the 8th note subdivision is and then count 1-2-3 for every dotted quarter note over the swing groove as you play it. You could also use the root of the root, 5th, octave phrase to count how many times that happens before the last bar of the phrase. You'll see that the root happens two times before you hit the fourth bar.

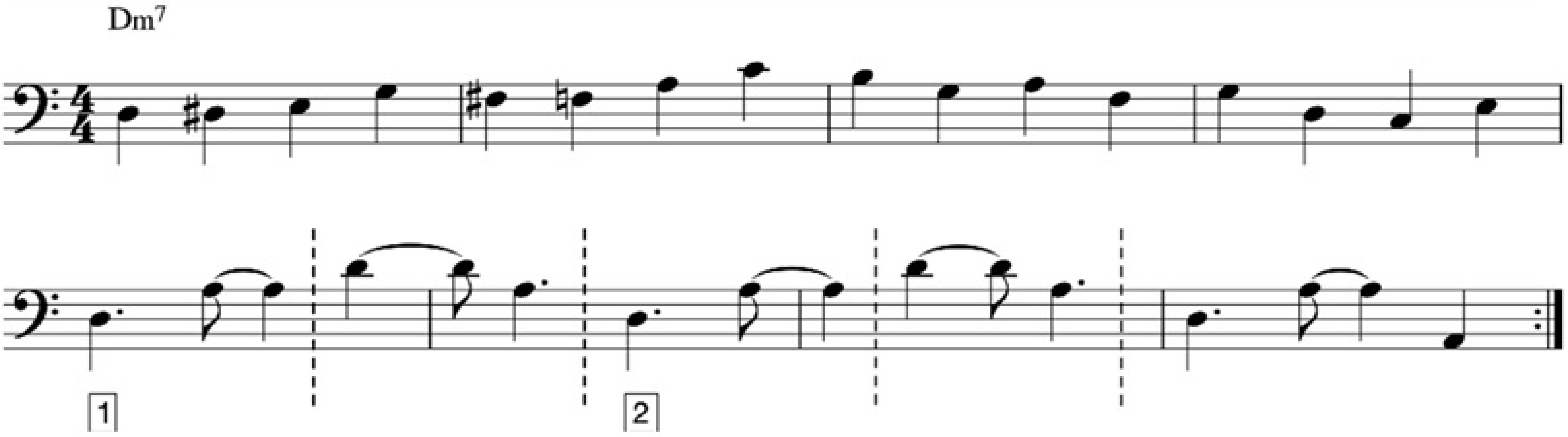
As you can see, there's more than one way to perceive this, which is fine because you're learning to feel it naturally over the specified time length – in this case, four bars. I find that in application, this is a good time length in which to use this type of technique, as all these polyrhythmical devices can be used to create tension, add some energy and break up the linear characteristics of a straight walking line. Until next time, practise smart, work hard and play creatively!

Polyrhythmic bass guru Steve Swallow

Getty

> "POLYRHYTHMS ARE A WAY TO VARY THE TIME FEEL OF A TUNE AND BREATHE NEW LIFE INTO YOUR LINES"

Example 1



THE HEAD OF DOOM

"THIS AMP IS THE CLOSEST I HAVE FOUND TO EMULATE THE 'OLD SCHOOL' SOUND I HAD IN THE 70'S, WITH ITS PUNCH AND CLARITY IT HAS THE SOUND OF DOOM I LOVE" – GEEZER BUTLER – BLACK SABBATH

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TECHNIQUE OF THE MONTH

Eckl

Play some country, says Stu Hamm — and who are we to disagree? No matter what your ability, you need this column. Duelling basses ahoy!

Hello again, fellow defenders of the low end, root note enthusiasts, and grateful groovers!

This month, I unlock the mysteries of one my most well-known pieces, 'Country Music. A Night In Hell'. I recently saw a YouTube clip of a high school student in Iran playing this arrangement for his senior recital. What a world… and what a genuine honour.

I have to admit that when I asked my engineer Joe Battaglia to scream "Play something we can dance to… play some country", I had no idea that I was, in fact, encouraging fans to heckle me by yelling the same words – or 'Play a polka!' at me for the rest of my life. It's lonely at the top!

Let's get started. If you've been practising my three previous articles, then the general idea and techniques involved will be familiar to you, so we now arrive at the point to which I've been leading you the whole time. It's all a part of my master plan to add some spice to your playing. But don't worry, if this is your first exposure to this column, everything will be explained – step by step.

> "MY MASTER PLAN IS TO ADD SOME SPICE TO YOUR BASS PLAYING!"

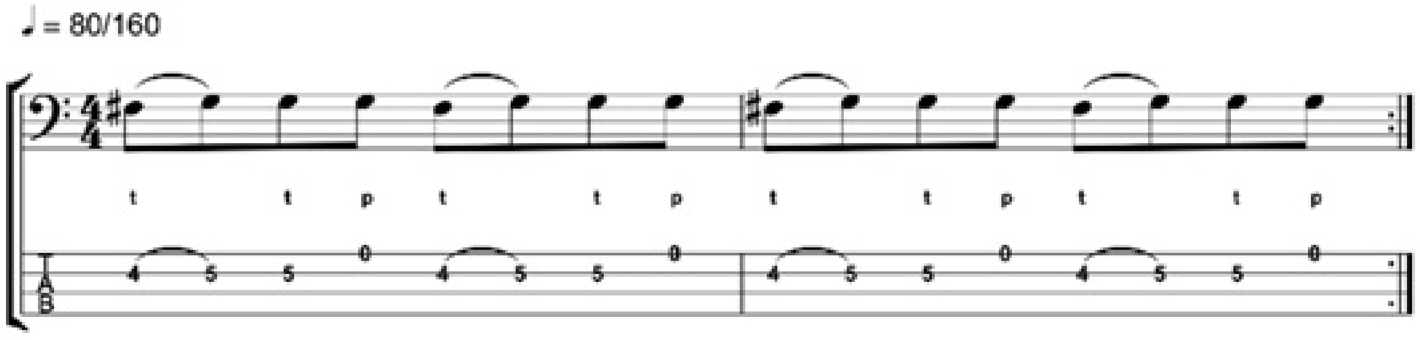
Example 1 is the root of our lesson, so let's take a look at it first. Play an F# on the fourth fret of your D string, then hammer on to the G on the D string. Now, again play the G on the fifth fret of your D string, but this time use your thumb to strike the D string to get the note to sound.

This is a fundamental part of this lick – the difference in sound and tone of the same note being played and fingered in three different ways – because next you're going to use one of your fingers to pop the open G string. You've just played G in three different ways, each with a completely different vibe and timbre.

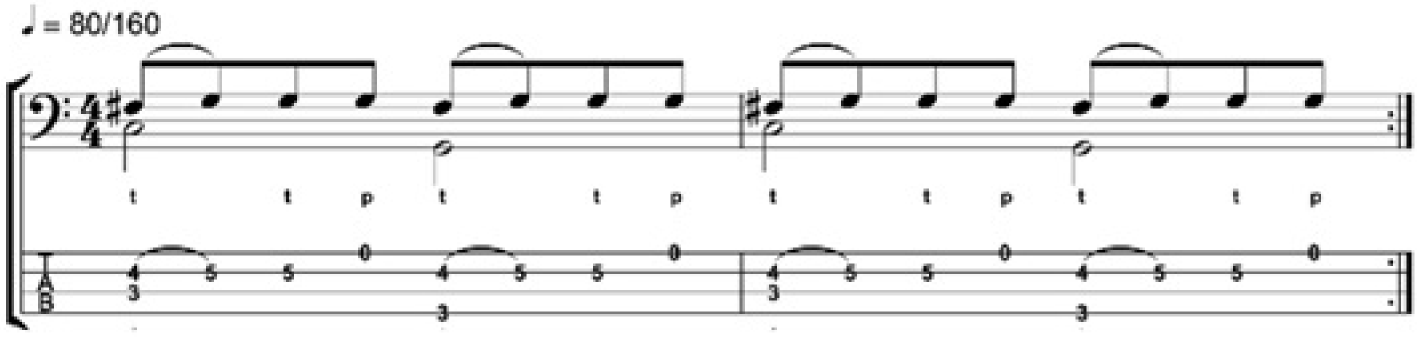
Practise this at a slow tempo until you feel comfortable. I've suggested 80 to 160 bpm, but do whatever feels good, and make sure that it sounds good and tight until you bump up the tempo.

By the way, did you look at the suggested fingering? Last month we played a lick very similar to this one, and used our first and second fingers to play the first note and then to hammer on. This seems logical, as those fingers are generally our strongest – but I'm asking

Example 1



Example 2



Arch those fingerttips for maximum articulation

Exercise those two weakest fingers...

...but keep your wrist relaxed

you to use your ring and little fingers, which are the weakest of the lot. Why? Because I have other things for your index and middle fingers to do on **Example 2** – and at the same time too. Oh no...

That's right, while your weakest fingers are playing the melody, your strongest ones are playing the root notes, C and G. This is going to take some practice, and as I've stated before, you really need to arch your fingers so that the tips of your fingers are striking the fretboard at a 90-degree angle. You're attempting to play notes on all four strings of your bass at almost the same time, so treating each string as a separate entity is essential.

Ready for some tapping? Of course you are! What's happening here is that you're getting the two notes C and G to sound using only one hand, with the fingers of your left hand striking the string at that cherished 90-degree angle and pushing the string down hard enough so that the note will sound.

Yes, normally we'd use two hands to do this, with one hand fretting the note and the other hand pulling, thumbing, popping or picking to get the note to ring. It takes some practice, but you'll soon start to get the hang of it. You'll know when you're doing it right when it sounds good!

We'll end here with the first part of the melody, **Example 3.** Make sure that you get comfortable with this lick, because next month I'll show you how to play the rest of the melody, as well as the country 'boom-chick-boom-chick' tapping intro. See you then, partners...

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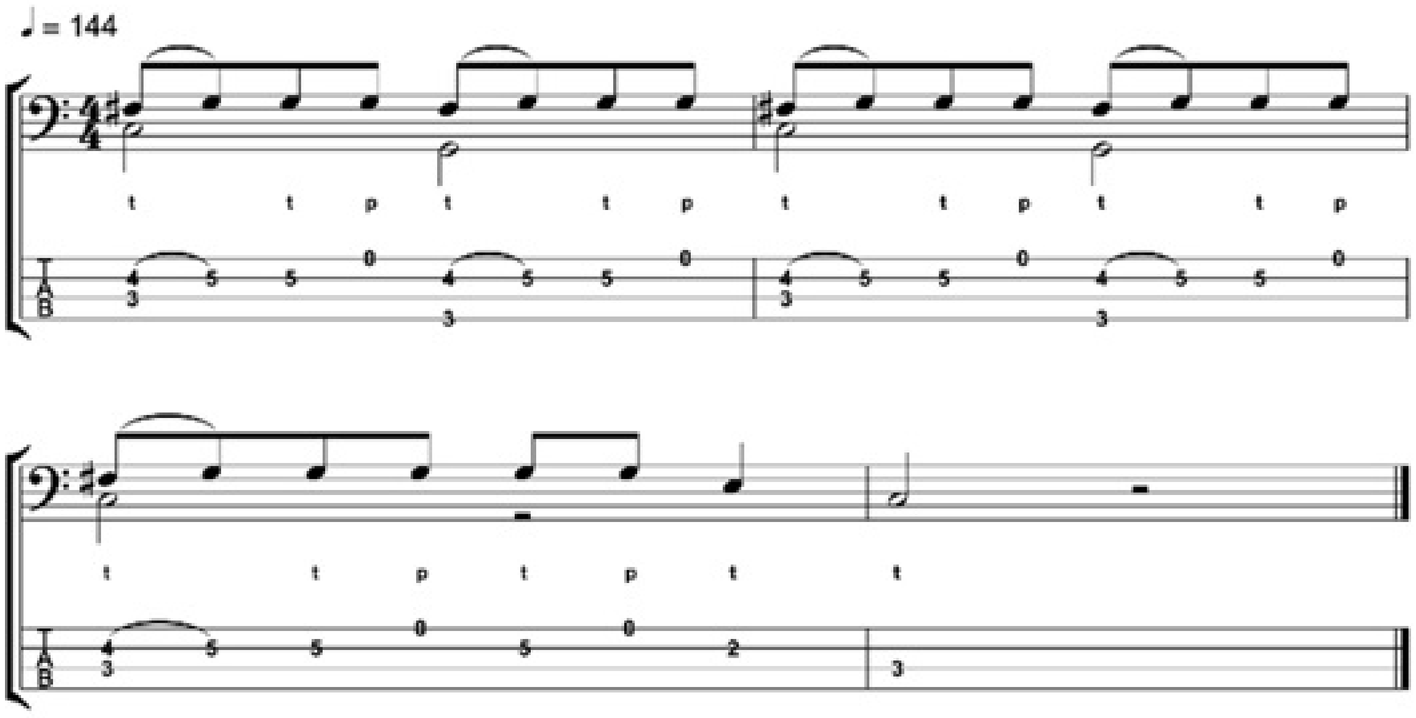
Example 3



Slap down with your thumb as instructed

Pull off a pop with panache

STAR BASS

Each month we celebrate the great — and rather less great! — work of an acclaimed bass player. This month: Justin Meldal-Johnsen

Words: Joe Shooman Image: Getty

Californian phenomenon Justin Meldal-Johnsen's career has blossomed into producing, musical directing and songwriting over the years. His work with singer-songwriter Beck covers all bases; he's been with the mercurial alternative-rock icon for three decades, both live and in the studio. Meldal-Johnsen has also held down the low end for such top-notch artists as Air, Macy Gray, Jason Mraz, Goldfrapp, Robbie Williams, Pink, Tori Amos and Kid Rock. He joined Nine Inch Nails' touring band in 2008, flipping between bass, guitar and keyboard on the Lights In The Sky, NIN/JA and Wave Goodbye tours. In 2017 Fender released the JMJ Mustang bass, Meldal-Johnsen's signature instrument, which is based on his 1996 Daphne Blue Mustang. He's also been known to strap on a P-Bass, a Fender Starcaster, a Geddy Lee Jazz, a Rickenbacker 4003 and a Gibson Thunderbird. He's a big fan of effects, too, employing a wide range of pedals to vary his tone, attack and warmth depending on the song and the artist he's working with.

MUST-HAVE ALBUM

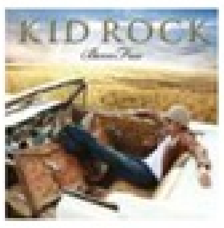
Beck Mutations (1998)

It was typical of Beck Larsen to follow the more hip-hop-ish *Odelay* with an LP full of strings, Moogs and acoustic moments. And typical, too, that it won a Grammy for Best Alternative Album. Meldal-Johnsen has pegged 'Tropicalia' as one of his favourite tracks; it's a bossanova workout with the bassist largely on the root, the fifth and the odd syncopated run. Tonally, it's deep and warm, minimal attack and an upright bass-ish feel. The aim, as ever with this bassist, is to have a bass-line that pops out in terms of frequency rather than amplitude; the higher-register work in the outro is a perfect example. The shoegazey 'Cold Brains' features a hugely effective McCartney-ish line from Meldal-Johnsen. The Nigel Godrich-produced LP is introverted by Beck's standards, aside from the final track 'Diamond Bollocks', with itchy bass fifths and octaves underneath a squidgy-rough guitar tone. With its starts, stops, breakdowns and buildups, it's spacey and odd – but that bass tone at around three minutes, during the middle eight, is almost edible.

WORTHY CONTENDER

Blood Orange Coastal Grooves (2011)

Dev Hynes' post-Test Icicles/Lightspeed Champion outfit is a post-punk-ish, 1980s-ish, oddity that ranges from funk to pop, offering plenty of scope for the bass to shine. From the Pixies-style opener 'Forget It' onwards, Meldal-Johnsen provides solidity and groove, working with and around the electro beat. The toppy tone of 'I'm Sorry We Lied' gives good definition to his root note sixteenths; is that a mix of DI and a Fender Super Reverb amp? Maybe through a 15" Altec or Jensen speaker? 'Can We Go Inside Now' is more legato and jazzy, the highly-controlled bass creating a bluesy spaciness. In contrast, 'The Complete Knock' sees the bassist filter the rhythm of Pet Shop Boys through Iron Maiden's Steve Harris. 'Champagne Coast' showcases sweet, Blondie-like glissando work. This album didn't troubled the charts unduly, but there's an eclecticism on show that makes it a gem.



COOL GROOVES

Kid Rock Born Free (2010)

Produced by Rick Rubin and featuring huge-name guests, *Born Free* went platinum in short order. Country-blues and classic rock are the order of the day, requiring bass-lines that propel the songs and provide an anchor to Rock's 1970s-indebted vocals. Medel-Johnsen's light touch keeps the title track motoring. He swaps between plectrum and fingers from verse to chorus, creating a distinct tonal variation. He often wields a hefty Dunlop Tortex 1.0 pick, and we reckon he's using something like that on 'Times Like These', where the bass often doubles the left-hand piano part and therefore needs more definition. The natural tone could be his favoured Ampeg B-15 plus DI, but he has been known to use Aguilar gear like the Tone Hammer 500 head and DB 810 cab. Kid Rock isn't everyone's cup of tea, but for superb country-rock bass, look no further.

WILD CARD

White Sea In Cold Blood (2014)

Having worked with Goldfrapp, Air and Ladytron, Meldal-Johnsen is no stranger to synth-based music. Nonetheless, this album is a step into the looking glass. Morgan Kibby from M83, the creator here, serves up Kate Bush-like vocals atop spacey, processed sounds. On tracks like 'Prague' the bassist's interjections work with and against the electro to create thick textures. 'Future Husbands Past Lives' has more Motown-esque bass, full of movement and syncopation. Meldal-Johnsen plays chords at the end of the violently beautiful 'Warsaw'; it sounds like old roundwound strings on a vintage bass like a Thunderbird. He's used Gibsons on recordings with Garbage, Macy Gray and Ima Robot as well as live with Beck, with whom he uses his 1975 Ripper, Thunderbird and RD Artist. Talking of strings, his P-Bass has D'addario XLs. He changes these every few days in the studio, and daily live; flatwounds he keeps until they're beyond use.

AVOID AT ALL COSTS

Jason Mraz Love Is A Four Letter Word (2012)

Derivative, overwrought, ubiquitous – the world could probably do without a Mraz, despite his sales figures. The overpolished crud of 'Freedom Song' is an earworm too far – and that's only track one. The bass is is absolutely wonderful throughout, but this sub-Maroon 5 nonsense is ready-made for *X Factor* contestants to prat about to after making the judges cry with their backstories. 'Living In The Moment' is a horror that even Michael Bublé would refuse on the grounds that it lacks genuine emotion. It has whistling on it, too... Worst of all, when Mraz sings the hen-party karaoke tune 'I Won't Give Up', you believe that he really will never stop. There are not enough four-letter words in the English language to describe how awful this album truly is; but then, it's won Grammys and Hal David awards, so what the hell do we know? As far away from the invention and subversion of Beck as you could imagine.

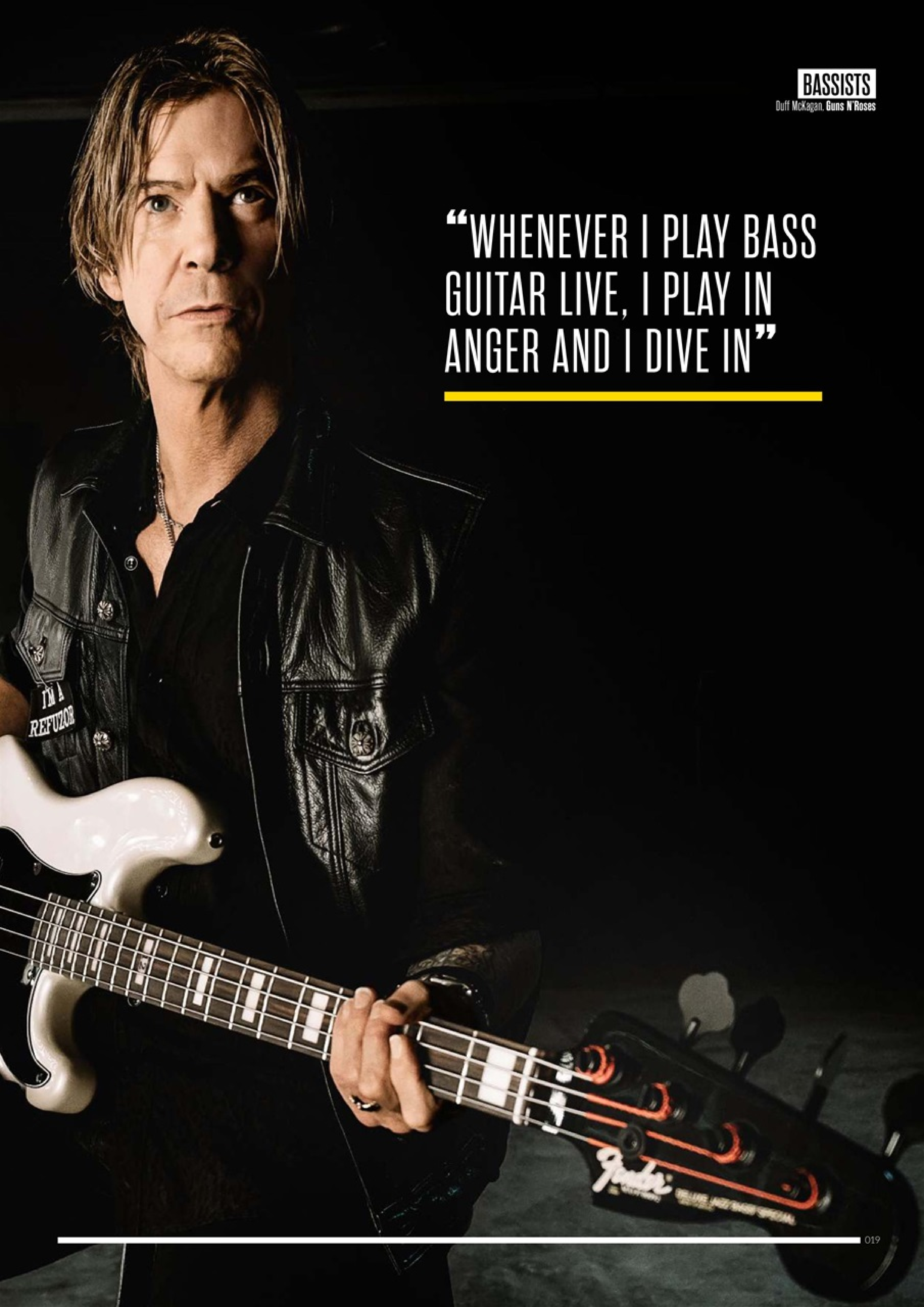
DUFF NOTES

On a break from providing thunderous rumble to the biggest hard rock band ever, Guns N'Roses bassist Duff McKagan releases a solo album, announces a new signature Fender — and addresses the perilous state of the world at the same time

Interview: Joel McIver Photo: Tessa Angus for Fender

Michael McKagan, as no-one ever calls him, has seen it all, done it all and survived it all – by the slightest of margins. The stories of his escapades as a founder member of Guns N'Roses, a band whose members practically had their humanity ground out of them by sheer fame and debauchery, are legion. We could fill this entire magazine with bullet-pointed lists of the mad things that Duff did with, to and near people before 1994, when a brush with death caused him to clean up, sober up, get ridiculously fit and go on to a very productive post-GNR career. A look at his discography reveals how active he's been over the years, whether that meant forming the much-missed supergroup Velvet Revolver, recording with Iggy Pop and the Manic Street Preachers, or working with his own bands Loaded and Walking Papers.

Read Duff's two autobiographical books to date for the full details, but to



"WHENEVER I PLAY BASS GUITAR LIVE, I PLAY IN ANGER AND I DIVE IN"

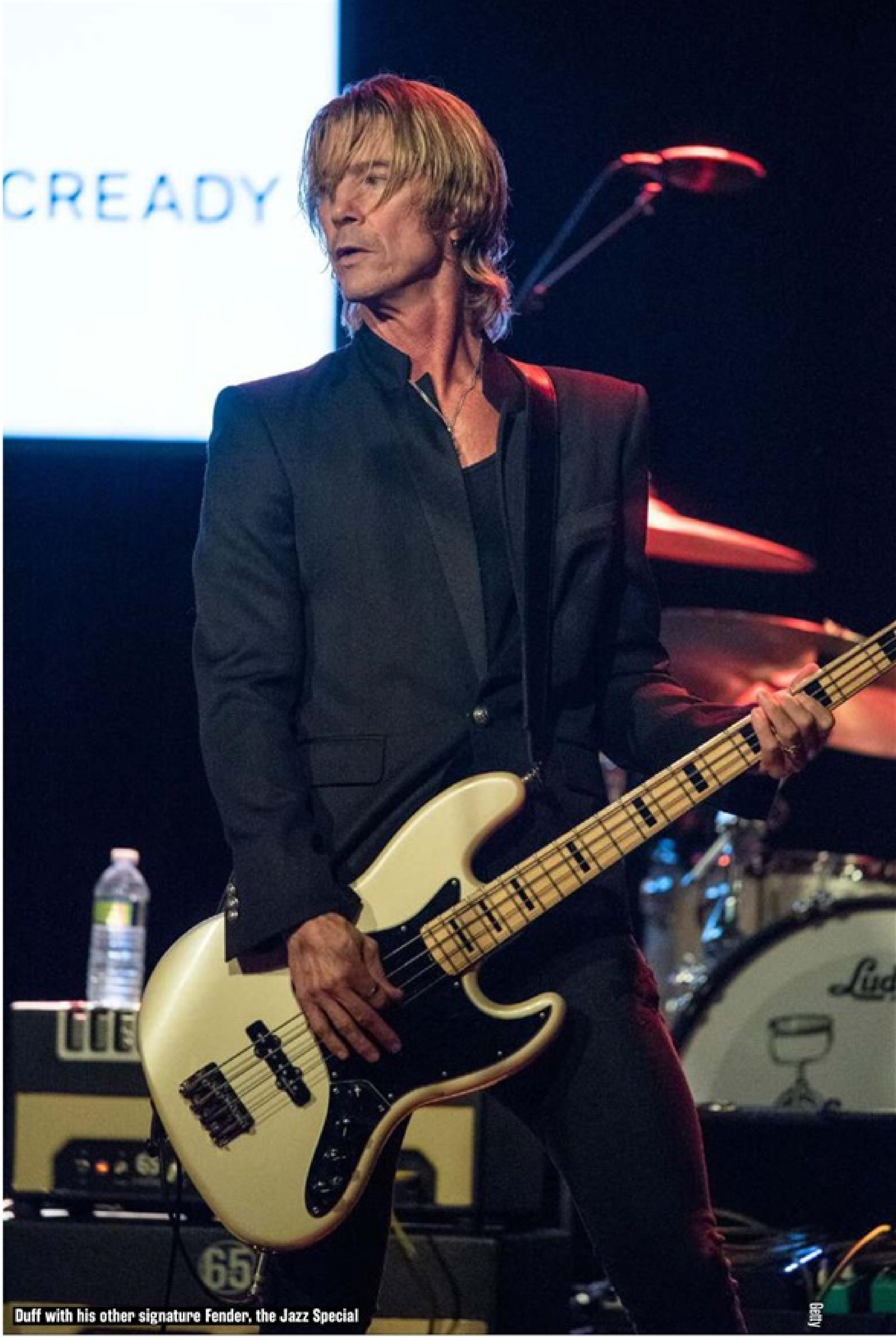
sum up, he's only here today because he no longer drinks 10 (yes, really) bottles of wine a day and because he survived the explosion (yes, really) of his pancreas. The fact that he's spent the last three years touring with the reformed Guns N'Roses alongside singer Axl Rose and guitarist Slash, when such a thing could never have been conceived back in the bad old days, is a tribute to the man's iron-willed recovery.

These frankly unnerving escapades seem worlds away from the 55-year-old dad, band-member and newspaper columnist who we meet today to discuss his new album and new bass. The former, which goes by the title *Tenderness*, is a soulful collection of acoustic ballads, laced with plenty of tasteful bass playing; the latter is a droolworthy Fender Deluxe Precision, a P and Jazz hybrid that we're looking forward to getting our hands on. Let's see what's happening in Duff's world...

Duff, apologies for kicking off with a sensitive question, but how's your pancreas?
Completely healed! I've done other damage to my sinuses and stuff, but I try to overcome and fix and whatnot. My organs are all good, thank you for asking.

You have 25 years sober in 2019 – that's a hell of an achievement.
Thank you. I wouldn't be alive, for sure, if I hadn't stopped drinking.

How would you describe your new album?
It's a realistic record, although I tried to put some optimism in there too. I've read a lot of history since I got sober in 1994. I've informed myself about what's gone on on this planet. I've been travelling for 30 years, and I like to visit places that I read about. I go and check them out, and I talk to people while I'm doing that. I wrote little vignettes, without judgment, just from my observations, which I think comes from being a columnist with the *Seattle Weekly* and my martial arts and my sobriety and being at ease and playing with my old band. Those became the songs, which became the record. I have daughters, and I want them to look at me like, 'What did you do when these things happened?' and I'm trying to say something about that.



Duff with his other signature Fender, the Jazz Special

Getty

"I'VE BEEN TRAVELLING FOR 30 YEARS, AND I LIKE TO VISIT PLACES THAT I READ ABOUT. I GO AND CHECK THEM OUT, AND I TALK TO PEOPLE THERE"

Your new bass is a beauty. Tell us how it came about.
When I started playing with Walking Papers in 2012, they had recorded part of their first record in Seattle with [singer] Jeff Angell, who is a Seattle treasure and deserves international attention. I came in and played, and there were a lot of songs in drop-D tuning. I brought my Fender Special, which is my first signature model – an amazing recording bass – and I was dropping the E string down to D. One thing led to another and we went out to do a tour. At the time I was taking lessons with [legendary session bassist] Reggie Hamilton.

What elements of bass playing did you work on with Reggie?
I wanted to know more about the neck. My playing was fine: I felt comfortable, and whenever I play live I play in anger and I dive in, but I wanted to dive deeper into playing with my fingers on my right hand a bit more, and seeing what that's all about,

so I listened to Booker T & The MGs and Donald 'Duck' Dunn and James Jamerson and Larry Graham. I'm a huge Prince fan, too, and I wanted to know how to play like that. Anyway, at the end of Velvet Revolver's last tour in the UK, Reggie sent me out a modded Geddy Lee Jazz bass. It had a Hipshot Xtender, so I grabbed that bass for the Walking Papers tour, so I could just Hipshot between those drop-D songs and songs with standard tuning without switching basses.

And this led to an actual production model?
Yes, we started talking about doing a cross between my Special and this bass that I was playing. Then, when Guns came back together [in 2016] I brought that bass into the arsenal, and we started chopping out what would become this new signature model. I still use my Jazz Special on all the *Appetite For Destruction* [1987] songs and a lot of the *Use Your Illusion* [1991] stuff. On a lot of the *Chinese Democracy* [2012] songs there's a lot of detuning, so we brought the new bass in and I started using it a lot in our set.

Have you endorsed Fender since the beginning of GNR?
Not from the very beginning, no. At the beginning, I got my first bass at Guitar Center when we got our record advance; the Special that I'd had my eye on. I was that guy going into the guitar store all the time and not buying anything because I couldn't afford it.

Like Prince in *Purple Rain*.
Exactly! I'll take that... I was that guy. They were probably getting sick of me coming in there, but one day I came in and I bought it. When we started touring on *Appetite*, I just had the one bass. Maybe I had a Yamaha Precision as a backup, because that was a bass I could afford and I got it for, you know, nothing. I used the white Fender on *Appetite* and through the tour, and McBob [aka Mike Mayhue], my tech, said 'We gotta get another one' so we got another Jazz Special. They took my bass and ran it through a computer and the neck was a little more egg-shaped than round, because that's what I needed, a thin feel. They spun another neck for me like mine, so then I had two. I got more basses through the custom shop. I was drinking a lot and whatever then, and we were in Chicago writing songs for *Illusion*, and there was a NAMM Show there. We went down there... I don't know where I was, I was drunk. I made a scene at Fender, and I think they didn't want to have anything to do with me for a couple of years!

Ouch.
I'm not sure what I did, to be honest with you. Doesn't matter. But we regained a relationship with the new squad that came in, and since Velvet Revolver started, Fender and me, we became a team. To have two signature Fender models... you know, it's kind of stupid, if you're me, coming up in the punk rock scene. I'm really honoured. They supported me through the Walking Papers thing. We were playing clubs and I was testing out a Fender head, going through Europe. Not huge exposure for their product, but they believed in me. I really appreciated that.

So you're still improving as a bass player?
Yeah, I'm super into it. When Guns started that's when I really became serious about playing bass, and then fast-forward a bunch of years to Velvet Revolver when I started taking bass lessons, I got into playing Led Zeppelin shit. I did a gig a while back with Kim Thayil and Jerry Cantrell. Barrett Martin [Screaming Trees/Walking Papers] played drums, and a bunch of guys sang, and we did a Led Zeppelin thing in front of Jimmy Page in Seattle.

No pressure...
Yeah, no pressure! We had to be fucking amazing, so everybody woodshedded on their own. I took three weeks over it, six to eight hours a day watching YouTube and trying to play exactly what John Paul Jones played. That brought me to another

"I TOOK THREE WEEKS TO PRACTISE LED ZEPPELIN SONGS, SIX TO EIGHT HOURS A DAY ON YOUTUBE, TRYING TO PLAY WHAT JOHN PAUL JONES PLAYED"

Laying down the low notes alongside Guns N'Roses singer W. Axl Rose

Getty

Unveiling the new Precision at this year's NAMM Show in California

Getty

Duff, Slash, Axl, Izzy, Steven: the classic Guns N'Roses lineup

level of appreciation of James Jamerson and the classic Fender bass players.

On the album, your bass tones are bottom-heavy with few mids – the opposite of your sound in the day-job band.
Ha ha, the day-job band! Yeah, it's different. There's space. Every song has different spaces to fill – I think as a bass player you gotta really recognise that. You don't want to fill it up with a lot of notes. If a young bass player asks me 'What do I need to know?' I would say that you need to know when *not* to play. That's what I'm he played. I listened back in the day to Magazine, I don't know if you remember them? And of course there was Lemmy – like, fuck! The way he attacked the bass... and Killing Joke was a big influence on me. Great rhythm section. And of course all of the Prince stuff, and Cameo and the Clash. We used to go watch Jane's Addiction and see that rhythm section, and be like 'Okay, that's our benchmark right now'. It was a really good time to watch other bands and see how they were doing it. I had lots to draw from. It all kind of melted into one thing for me.

"WE'RE ALL STILL GETTING FOOLED BY THE MAN, BUT WE'RE BETTER, AND SMARTER, THAN THAT... WE'RE ALL IN THIS TOGETHER"

discovering more and more. In Guns, we really discovered that on *Appetite*, where Slash had his heavy guitar tones; I would come in on a fill or a riff with him and then back out. Steven [Adler]'s drumming wasn't over the top; his backbeat was a thing you could lock into, and Izzy [Stradlin, guitar] had a lot of running lines – so where did the bass fit into all that stuff? We all found our spot, and that taught me a lot.

Faith No More opened for GNR in 1992. Did you admire Bill Gould's bass playing?
Of course! Yeah, yeah, yeah, and still do. Last night I went to see the original TSOL play, and Mike Roche was always a hero, and he still is a fucking hero. A really good bass player, with really cool lines that

Which brings us to 2019. What do you want our readers to take from your new album?
This record is all about trying to heal. I use of lot of 'We' in the song lyrics, because it doesn't matter what I think. These songs are my observations about everything from homelessness, to the Oxycontin ravages in certain parts of the USA, to the talking heads on TV that everybody watches. Look at history and how it repeats itself. We're all still getting fooled by The Man; they've found a really good way to keep us down – by separating us. But we're better, and smarter, than that, and my record is trying to highlight that. We're all in this together.

@DuffMcKagan, www.gunsnroses.com

New bass, new danger

Duff McKagan's new Deluxe Precision bass is based on the 1980s Jazz Bass Special he used while recording *Appetite For Destruction*. It features a black painted 'Modern C'-shaped quartersawn maple neck and a rosewood fingerboard with pearloid block inlays, along with the number 12 at the twelfth fret. A Hipshot Bass Xtender allows instant drop-tuning and there are two pickups, a Fender vintage-style Precision split-coil and a Seymour Duncan STKJ2B Jazz Bass single-coil unit. It's rounded off with a Fender TBXTM (Treble/Bass Expander) tone circuit, a Pure Vintage 70s bridge, a Duff skull and crossbones neckplate and a deluxe gigbag. It's yours for $1,199.99. Rock!

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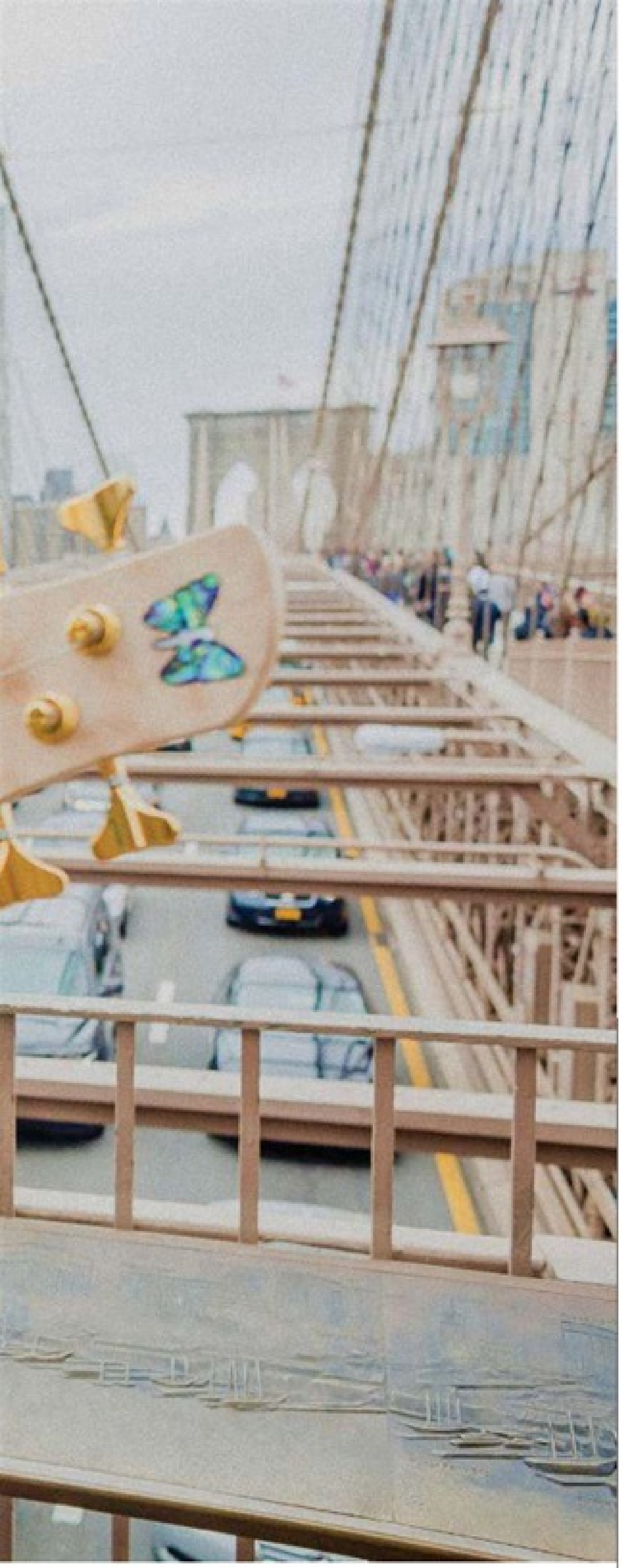
Journey's End

Looking for a musician who makes unclassifiable but amazing music, and delivers unearthly bass parts at the same time? Enter the mighty Shez Raja

Interview: Joel McIver **Photo:** Luc Kordas

Tell us about your new album, Shez.
The new record is called *Journey To Shambhala* and it's a concept album based on a short story of the same title. It's about the search for happiness, which is something that we can all relate to. Each scene in the story has inspired one of the compositions on the album. The concept itself is inspired by my travels to the Punjab region on the Indian subcontinent with my family. My mum is English and my dad is from the Punjab, so we've been there a few times; it's a really inspiring place. The street life, the bazaars, the music… I play the tabla too and I had some masterclasses from renowned tabla gurus over there, it was incredible. I really got into the heritage of my family.



Does your family have a long history in that region?
Yes, we do. We went to our ancestral village and saw this old well that my great-great-great-grandfather had built, and the water was crystal clear and totally pure. We climbed a mountain and came to a temple at the top which he'd built, and I remember sitting there and looking down at the village and seeing kids playing while the sun was setting. It was magical, and all this really fired up my imagination and became a great source of inspiration.

Were you exposed to a lot of Punjabi music when you were a kid?
Yes. My dad used to sing these Indian ragas around the house, and in your formative years that all goes in. That definitely went into my subconcious; people say there's an exotic sound to my melodies, and there's a particular scale called the bhairav raga that I've used a lot on the new album. In the West it's known as the double harmonic major scale, which is a standard major scale with a flat second and a flat sixth. It's renowned for its emotional richness and depth. I've used it here and there, and it appears in the other instrumentation too.

How do you write your songs?
My approach to writing music is about being authentic and connecting your emotions. I like to write music that is from the heart and which hopefully inspires people. I write songs with fixed sections and complex arrangements, but also pretty hefty chunks that are improvised too.

Tell us about your new custom Fodera.
The Fodera is phenomenal. It's my dream bass. I had an endorsement deal with Warwick, and they were great basses, but I felt a sense of rebirth in all kinds of ways with this album, and essentially I went on a quest to discover the bass that's perfect for me. I tried literally scores of them. I needed an instrument on which I could feel completely free to express myself, with a punchy, growly, warm tone.

For the sake of argument, couldn't you have got that tone out of a £300 bass with a £150 preamp?
I guess there's a spectrum of these things, and it's entirely down to personal taste. To my ears, the Foderas that I played got me most excited. They have incredible playability as well. Mine is a custom-built Fodera Emperor five-string, tuned E to C, with a beautiful quilted maple top, an ash body and a maple neck.

What custom spec does it have?
There are two unique things about it, the first of which is a wenge fingerboard, which is the first time that Fodera have done that. I'd had a wenge fingerboard on my Warwick, so I knew it would help me get the tone I wanted. The second thing is the position of the neck pickup at a sweet spot that I found after a few days of experimentation. It's a bit further away from the neck and just gives it a punchier tone. I use multiple fingers to pop the strings so I need some extra space. I went to New York to pick it up, which was quite an emotional experience. The smell of the wood shavings in the workshop really hit me, because it reminded me of my grandfather's carpentry workshop in Yorkshire when I was a kid. It was an incredible moment. I use DR Hi-Beams strings on the bass, they're super high quality and have a very special rich tone.

You're also an Aguilar artist.
I am indeed. I connected with them and their UK distributors Barnes & Mullins at the London Bass Guitar Show in 2018. They're great guys and the amps really fulfil my vision for bass tone. I chose the AG700 amp head and two SL112 cabs, and I'm thinking about getting a third. So that's a Fodera and Aguilar setup; quite a combination. I've always sworn that gear doesn't make you a better musician, but I have to admit that the playability of my bass is out of this world.

What else do you do?
I've been really getting into music education over the last couple of years. I run a workshop called Inspire Imagine Create, which is designed to demystify the creative process, and I also do bass masterclasses.

How would you describe your bass playing in general, Shez?
I love soloing, but I also enjoy heavy, solid grooves. There's something amazing about the hypnotic state that you sink into, and using micro-timing to lean on the tempo. I love improvisation, too, because the musicians and the audience feel the exhilaration of creating music in the here and now. My guests on the new album are Wayne Krantz on guitar and Trilok Gurtu on tabla, djembe and cajon, who are very different musicians, but what they have in common is that they're unique and uncompromising. It's important when you're working with any creative artist to allow them a sense of freedom – then together you can fly.

"I LOVE SOLOING, BUT I ALSO ENJOY PLAYING HEAVY, SOLID GROOVES. THERE'S SOMETHING AMAZING ABOUT THE HYPNOTIC STATE THAT YOU SINK INTO"

Journey To Shambhala launches at the Jazz Cafe in London on 18 May. https://shezraja.com.

Jack Of All Trades

Florida rockers Mayday Parade rely on Jeremy Lenzo for the big sounds. He tells us how he does it

Interview: Freddy Villano

"My father is a pastor at a church in the little town where I grew up," reflects Jeremy Lenzo, asked about how he first started playing bass. "He bought me a bass with the intentions of having me play with him at church. I can't remember what the very first song I learned on bass was, but I'm sure it was one of the church songs. I remember thinking that it wasn't what I wanted to be playing, ha ha! I wanted to play loud and fast, and you can't do that in a church, at least not the small-town, country ones."

Lenzo is a founding member of Mayday Parade, the Tallahassee, Florida-born rock band that was formed in 2005 when two local high school bands, Kid Named Chicago and Lenzo's prior outfit, Defining Moment, merged. He says the influences that made him want to "play loud and fast" were mostly other bands in their subgenre of rock – bands such as Saves The Day, Brand New and Taking Back Sunday.

"We also listened to a lot of 90s rock, like the Smashing Pumpkins, Stone Temple Pilots and Silverchair," he remembers. "In some way, it all had an impact on the music we write now."

Of course, the music they write is why, today, Mayday Parade has a 13-year, six-album career under its belt. They've sold more than a million albums and produced 60 videos that have each been viewed over a million times on YouTube. They released their sixth album, *Sunnyland*, last year and continue to be a popular and prolific touring act.

As a bassist, Lenzo is a song-first player. He doesn't seem even remotely seduced by bass pyrotechnics. As he explains, "I look at the song and determine what the guitars are doing and what type of song it is. Do I need to lay back and groove with the drums, or is there room to dance around?" On *Sunnyland*, Lenzo keeps his pick-driven bass-lines firmly entrenched with the kick and snare, keeping the grooves pumping and the listener's attention on the overall song, which is just the way he likes it.

We caught up with him just as Mayday Parade was about to kick off a massive fall and winter tour in the US in support of the new album.

Do you write songs on bass, Jeremy?
When I write, I find the guitar is usually the first instrument I pick up, at least to build the structure. Once I have the structure of the song, I switch over to bass to find something that flows with it. I have a hard time writing drums, so normally whatever I come up with, our drummer will change, then I re-work the bass-line to groove with the new beat.

GEAR

Basses | Ernie Ball Music Man StingRay, Ernie Ball 2831 Power Slinky Roundwound strings
Amps | Tech 21 SansAmp RBI, Tech 21 SansAmp Bass Driver DI, Crown XLS 1501 head, Ampeg SVT 810E cab

How do your bass-lines develop throughout the recording process?
Whatever I demo will end up being different once our drummer sits down with it. That means anything I write on bass will change to fit the new beat. Once we get into pre-production with the producers, they may have the drummer change the beat to something different,

which I then need to accommodate. I never solidify any ideas I have for a song until I'm sitting in the studio actually recording it.

How did you go about crafting your tone on *Sunnyland*?
We used a mix of both a mic-ed amp and DI when recording. I think we were using an Ampeg SVT Classic for the amp, and a Sansamp for the DI. We changed the tone for every track to fit the feeling of the song, so there weren't any settings that were permanent. I personally like that better then sticking with one tone for the whole album; some songs need a lot less grit then others.

"I'M NOT THE BEST BASS PLAYER. I JUST WANT TO WRITE THE BEST SONGS"

Does your tonal approach differ live from your approach in the studio?
My approach live is to stick with one setting and play to the crowd. We try to have an energetic set, so there's a lot of running around, and once you step on stage you can't really be messing around trying to change amp settings every song.

Do you consciously work on the craft of bass playing?
Most of my practice comes from touring and demoing at home. I have a lot of instruments at home that I demo with, so I'm always trying to learn something new. The phrase 'jack of all trades, master of none' describes me pretty accurately. I don't mind that, though – I don't care about being the best bass player, I just want to write the best songs.

www.maydayparade.com

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ALL ABOUT ARI

Austrian educator, blogger and bassist extraordinaire Ariane Cap updates us on her life at the low end

Interview: Joel McIver **Photo:** S N Jacobson

I am the author of *Music Theory For The Bass Player*, and a TrueFire educator. I also do my own seminars as well as regular seminars on Scott Devine's platform. My current projects are OoN, my duo with bassoonist Paul Hanson, and the Nick Phillips Ariane Cap Group. I also play in several groove-based bands and love laying down a fat groove just the same as the more eclectic fare that Michael Manring, Steve Lawson and Jeff Schmidt got me into.

My duo with Paul Hanson is a place for both me and Paul to stretch the boundaries of our respective instruments. He is a world-renowned pioneer on the electric bassoon – he's currently on the road with Billy Cobham – and playing in a duo with him is an amazing experience. It allows me to play chords, tap, play melodies and come up with some pretty out-there stuff. We are recording our second album at the moment. With the trumpeter and Grammy-winning producer Nick Phillips, I'm exploring a more traditional bass role. We play as a quartet with John R. Burr and David Rokeach, although there is an occasional bass/trumpet intro or duo tune on the setlist as well.

I first got into playing bass when I was the keyboardist and guitarist in a local blues-rock band in Innsbruck, Austria. We lost our bassist for a while but had gigs on the books, so I went ahead and bought a bass. I played my first gig a couple of weeks later and fell in love with the bass; I've never looked back! A red Ibanez Soundgear was my first bass, followed by an Alembic Elan; when I met Gerald Marleaux at a presentation at a music store in Munich, I discovered his basses. It's been almost exclusively Marleaux since then, with a Fibenare and Ken Smith added to the mix. I also have a couple of Kala U-Basses; they're just so much fun and can take you some pretty interesting places, sound-wise.

I have several four-, five- and six-string axes, mostly Marleaux Consats and Votans. For groove gigs I prefer my four- or five-string basses. My six-string is my instrument of choice for my duo with Paul, where I get to stretch out, tap and play chords. I really need the layout of the sixth string to execute some of the voicings. And in that context, even those five top notes come in handy. I have a beautiful Fibenare five-string fretless and a couple of beautiful uprights, too. I usually use my four-string basses for my teaching videos because it's easier for five-string players to adapt to watching a four than the other way round.

My bass heroes are Victor Wooten, Kai Eckhardt, Michael Manring, Jeff Schmidt, Steve Lawson, Esperanza Spalding, Chuck Rainey, Jimmy Earl, Tal Wilkenfeld, Steve Bailey, Stu Hamm, Geddy Lee and on and on. I have also met many amazing bassists that are not household names by any stretch, for whatever reason, who inspired me greatly. Last but by no means least, my students are my heroes. They prove to me every single day how far you can come with dedication, hard work and a structured approach to learning.

To improve as a bassist, I suggest a shift to focused and purposeful practice. There is much more one can do than just put in time on the instrument. For example, I formalised a practice method I termed PORA, which stands for Principles Of Rotating Attention; it is a four-step process that gives you much more bang for your practice buck and helps eliminate bad technique habits at just minutes a day.

With my students, I start with technique and theory, which go together very well because they are based on fretboard shapes, then I progress to what I call The Pattern System, a comprehensive, systematic fretboard programme that also incorporates visualisation and mental practice. This regimen goes together well with the study of reading; I also have a rhythm and groove programme, we incorporate repertoire and maybe drills for speed, and you have a great foundation to tackle most situations. Mostly I want to show my students how to be their own coach and to listen to themselves correctly – an important skill in itself.

> "MOSTLY I WANT TO SHOW MY STUDENTS HOW TO BE THEIR OWN COACH"

To become successful you need a bit of discipline, an open mind, and courage. To really dig deep to become great means having to stare down some demons, to resist distraction, and to keep a beginner's mind. I can't imagine a more worthwhile journey, though!.

www.arianecap.com, www.arisbassblog.com

GEAR

Basses | Marleaux Consats (4, 5, 6, soprano), acoustic (4) as well as electric (5) Kala U-Basses, Marleaux Votan (4, 5), Fibenare Fretless 5, Ken Smith 6, Eminence upright, 1800s Bohemian upright
Effects | TC Electronic Helicon, MXR Envelope Filter, Infinity Looper
Amps | TC Electronic RH 450
Endorsements | Marleaux Bass Guitars, Dean Markley Strings, Fibenare Bass Guitars, Kala U-Bass, Revsound Cabs, Tsunami Cables, GruvGear fretwraps and accessories, Infinity Looper and Pigtronix Pedals

WURTZ CASE

Youtube sensation Bill Wurtz has a secret weapon — bass — but not in the way you'd expect. He reveals the method behind his three million subscribers

Interview: Joel McIver

You may have come across 'Just Did A Bad Thing', an insanely catchy song on Youtube, accompanied by a day-glo video of brain-frying proportions, written by Bill Wurtz, who performs the song on various instruments. I first heard it because my kids played it on constant rotation on the school run, and soon became fascinated by the super-funky bass part (as well as the line "All the things I'm supposed to do and the places I'm supposed to go are cancelled", which made me laugh like a drain for some reason). Tracking the elusive Wurtz down, I requested an interview – and he kindly said yes, revealing an unexpected fact about his bass parts in doing so.

Bass is a huge presence in your music, isn't it?
Well, although bass was never my primary instrument, at a certain point, you come to realise the amount of control that the bass has in music, and what it's really doing for the song. Suddenly I became completely obsessed with it, not as an instrument

> "YOU COME TO REALISE THE AMOUNT OF CONTROL THAT THE BASS HAS IN MUSIC"

but as a power. For instance, a bass player can change the C chord that the band are playing into an Am7 if they want to, and that's serious power.

Are you a trained musician?
Yes, I trained myself in theory and am very well versed, but I did it all myself because I ran away from anyone who tried to teach it to me. I'm wholly self-taught.

Is theory useful for what you do?
'Theory' may be fun, but it's made of liquid and has a tendency to melt. The music comes first and then you figure out how to describe what happened, although fully describing it can never be done. One of the classical composers said 'We will never understand music, but music understands us readily and instantly'.

There are a lot of funky bass parts in your songs. Is it frustrating to know that most of your subscribers will be listening through a tiny phone speaker?

Yes, they can only hear the hi-hat. It's a strange time period we're going through now, with the devices that people use. The weird thing is the duality of ithe situation because some people are listening in the comfort of their car, with huge amounts of bass in the system, and for that reason a lot of today's music is actually made with emphasis on the bass. But then a huge percentage of the audience is listening with absolutely nothing below a certain frequency.

Is there a solution to that?
I used to be quite scared about it. When I first started putting videos on Vine, the very short platform, I was terrified because there's always a feeling that you're going to bulletproof-test everything on the pancake speaker before you put it out, but then again, I had some successes with it without ever doing that test, so I felt like I should just trust it – which is insane because I'm doing a lot of crazy bass stuff that won't ever get heard. For some reason, once I got some hits on Vine and I knew that a lot of people were probably not listening with decent headphones, I learned to trust and not worry about it.

So you're not concerned about this?
Yes, although it makes you uncomfortable when you think about it and you realise how many people are not hearing the bass. It's an 'out of sight, out of mind' kind of thing. There was only one time, on the song 'Hallelujah', where I obsessively said 'I'm gonna do the whole arrangement starting in pancake mode', so I set the EQ to simulate the iPhone, basically a low cut up to 500 or something. It sounded about right so I built the whole arrangement with that in mind, paying a lot of attention to the percussion and the high end of the chords. It's the only time I've tried to do a pancake-proof mix. I assume producers must do this all the time, given how much music is heard in a bass-less way.

"THE MUSIC COMES FIRST AND THEN YOU FIGURE OUT HOW TO DESCRIBE WHAT HAPPENED"

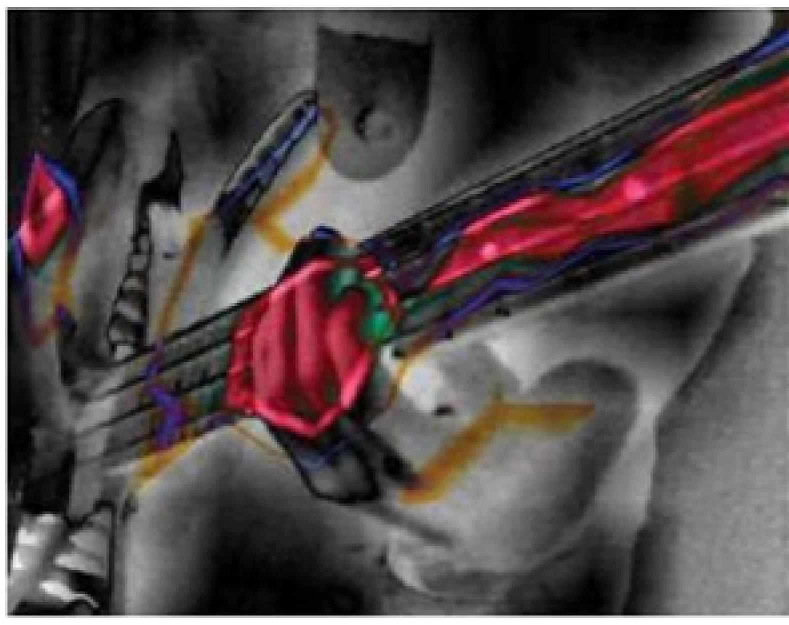
You're clearly a very proficient bass guitar player, judging by your videos.
Thank you. I find it comes naturally and I've been in enough bands to feel like I've got somewhere with it. I don't have nearly enough stage experience on bass, though – I always think that everything you learn about bass, you're going to learn by playing live.

Is it correct that your bass parts are actually played on a keyboard, but in the videos you mime those exact parts on a bass guitar?
Yes, because no-one wants to see a band full of keyboard players, or at least I don't.

I often think that I must be wasting my time, trying to get this crazy bass fill worked out, and I'm doing all these takes and I'm like 'Oh, I missed this note halfway through', even though it's just for a video and it doesn't really make a damn difference either way. I use notes all the way down to B, but my real bass is only a four-string, so in the videos, to keep at least some appearance of musical accuracy, I play everything a fourth up. Otherwise, what would I do on those low C's? This basically simulates the appearance that I am playing a B-E-A-D bass. This can be problematic when the fills get really high. On some songs that don't go below E, I just stick to standard.

The tone is reasonably similar to that of a bass guitar.
I think that has to do with the way I play it and the durations of certain notes. If you actually listen closely to the bass sound, it doesn't sound real at all. I wasn't trying to fool anyone, but at the same time I wasn't expecting such large numbers of people to be fooled. But then again, I've found that if you mess with the decay and the durations, you can go a long way to sounding like a real bass guitar.

Have you ever considered using a real bass guitar on the audio?
There might be a lot of advantages to using a real bass, I should probably start doing that. I usually have about different tracks that I'll use, depending on whether I want a muted note or the occasional pluck. If you do it at the right time, a pluck can be really good.



How do you make interesting bass-lines while still outlining the harmonic structure of the song?
The key to learning what the bass can really do is try to be uninteresting for as long as you can, and make sure you do what's necessary. As you gain more experience it will become irresistible to blow the door into another dimension, and still be home at 5pm for dinner.

Why is bass important for music?
It's a hypnosis tool. If it's done properly it makes you like the song better without knowing why.

Will you ever do bass lessons online?
Most of my videos are supposed to be bass lessons.

How long did you practise bass in general before you became proficient?
Practise? Forget that, I say do it for real!

www.youtube.com/user/billwurtz

GEAR

Basses | Hemage bass, 1795 French acoustic bass (both with Underwood pickup, German-style bow), Thomastik-Infeld strings
Effects | Ibanez Digital Delay, Useful Arts BF-1 Active DI/Preamp for recording
Amps | Acoustic Image Clarus head with Celestion CXi-821 speakers

Reawakening

Acoustic jazz guru David Friesen revisits his career-spanning catalogue

Interview: Chris Jisi

Among the veritable treasures of America's Pacific Northwest is Portland-based David Friesen. The Tacoma, Washington-born Friesen spent his formative years playing jazz on acoustic bass with such giants as Stan Getz, Dexter Gordon, Joe Henderson, Freddie Hubbard, Philly Joe Jones, Elvin Jones, Chick Corea and Michael Brecker, then channelled that experience into a landmark solo bass career. Composing in a wide range of musical styles, he developed many new techniques that are now valued parts of the bass lexicon.

The 76-year-old Friesen, who has over 65 recordings as a leader or co-leader, recently released *My Faith, My Life*, a 29-track double CD split between new versions of his best-known solo acoustic bass compositions and his stunning debut as a solo pianist. As usual, he delivers them on a high emotional and spiritual level. He explains: "It's about getting to a place inside myself where I'm following the music. I've always believed that the music knows where it wants to go, and I don't want to restrain it with too much arrangement. I try to leave things as open as possible and focus on the notes and the phrasing – because that's where the substance is."

The new album seems like a culmination of your career.
It is, to a large degree. I hadn't done a solo bass album in 27 years and I've written a lot of piano pieces along the way, so it was time to both look back and to show where I am musically these days. Although I'm revisiting the bass pieces, I'm not playing them the same way I used to. How I interpret them and improvise on them is different now, so they're like new tunes in a way.

It sounds like you're enhancing some of your bass-lines with a looping effect.
That's actually my old 1985 Ibanez DDL Digital Delay pedal that has a repeat and hold component. I've used it to write, as well. 'Islands' is a good example. I came up with a line, looped it, and then wrote the melody over that. I also use the delay setting and a bow to get the dolphin-like cries on 'Lament For The Lost/Procession'. 'Martin's Balcony' is the exception; on that I'm playing along with an MP3 of myself that also has Airto Moreira on percussion.

You end each track by playing the shakuhachi, a Japanese bamboo flute.
I first started playing a wood flute in the 60s and developed a technique to play it while playing bass with my left hand. I got this one from Hozan Yamamoto in 1980, while doing an album with him in Japan. The idea to end each bass piece with a shakuhachi passage occurred to me in the moment – sort of like putting a period at the end of each song, or a transition between songs. I recorded a bunch of ideas and melodies to get myself reacclimated to the instrument, and then I added them onto the ends of the tunes they best fit.

You've developed a variety of interesting techniques on acoustic bass.
I developed my solo approach in the early 70s, partly because it was difficult to get people to come out here to play with. As I went along, I tried to find different sounds on the bass to make it more interesting. I worked on ways to play two lines at once, using left-hand hammers and my right hand for percussive parts. I'll play percussive slaps between the neck and body or the bridge and the tailpiece, using my palm or fingertips. I'll also use the back of my bow to strike the strings, or turn it around and use the bow handle between the strings. You acquire techniques in order to be able to play what you're hearing.

Your main instrument is your Hemage bass.
Yes, it was made in Hall in Tirol, Austria by Hermann Erlacher. It has a 23.5" string length, as opposed to 44 inches on my acoustic bass, and it's the only one in the world. There are three others that are two-thirds larger. I had one of those but I wanted a smaller bass for travel. It fits in my lap in a taxi, or in an airplane overhead bin. It has a hollow body and ebony fingerboard, and the neck is essentially turned around, so it's headless at the top, with the tuning head at the bottom, below the bridge. It has an Underwood pickup and special Thomastik-Infeld strings that are a bit thicker to retain the bass range. I had to change my left-hand technique somewhat at first, but I've developed muscle memory on it.

Who are your key bass influences?
Hearing Scott LaFaro in Bill Evans' trio with Paul Motian was a major influence. Also players like Ray Brown, Doug Watkins, all of Miles' bassists – Paul Chambers and Ron Carter – and Jimmy Garrison with John Coltrane. The groups led by Miles, Coltrane and Bill Evans are the core of modern jazz. I worked opposite Trane, and when the set ended Jimmy said, "Stay on the bandstand and play with us." I was so drained I said, "Play a tune and then I'll join you." Well, they played the first song for an hour and a half non-stop, so I never got the chance! But I did get to have a converation with Trane afterwards.

What's coming next?
I'm going to be recording some of my compositions with a 40-piece woodwind and brass orchestra, and I just finished a duet album with Bright Gain, a six-string bassist from Nigeria. Although I don't play it, I've dug the sound of the electric bass since Monk Montgomery first picked one up. I teach at Jamey Aebersold's summer workshop every year and I get some electric players who say, "My teacher told me to get an upright and learn the real bass." And I say, "Why? Did anyone tell Jaco or Victor Wooten to get a 'real' bass?" It's all about developing your voice on your chosen instrument.

My Faith, My Life is out now on Origin Records.
Info: www.davidfriesen.net.

“A SAXOPHONIST FRIEND SAID TO ME ‘YOU PLAY BASS SOLOS LIKE A BASS PLAYER’”

GEAR

Basses | Crews Maniac Sound B Bottom, circa-2000 Christopher plywood acoustic bass with German bow and Gage Lifeline pickup, Warmoth Mooncaster, Ernie Ball Regular Slinky Bass 5 strings
Effects | Mad Professor Tiny Orange Phaser, MXR Bass Octave Deluxe and Carbon Copy Delay, Aguilar Filter Twin, Electro-Harmonix Deluxe Bass Big Muff
Amps | Aguilar Tone Hammer 500 head, SL 112 or SL 410x cabinets

POCKET PERSPECTIVE

New Orleans bassist Max Moran takes a fresh look at classic grooves

Interview: Chris Jisi

The multicultural rhythms of New Orleans make it a groove paradise; a place where African and Caribbean influences mingle with jazz, blues and funk to create genres and feels found nowhere else. That's the spirit behind *Neospectric*, the solo debut by the 28-year-old New Orleans-based bassist Max Moran. Choosing a five-string electric bass as the album's anchor and primary writing tool, Moran presents 10 pocket-potent tracks with an emphasis on group interpretation and conversation. Featured among his Crescent City bandmates are saxophonist Donald Harrison, trumpeter Nicholas Payton and drummer Jamison Ross. A guest spot by rapper Fiend and Moran's three vocal tracks add to the accessibility factor.

Born in 1988 in Cane River, outside of Natchez, Louisiana, Moran was raised on opera and blues from his dad's records and hip-hop from his sister's radio. He was given violin lessons at the age of five, and by 10 he had moved on to guitar. Two years later, when his middle school buddies needed a bass player for their band, he bought a friend's Ibanez Soundgear four-string.

He tells us: "I dug the sound and the role of the bass. It matched my personality – being foundational and not out front." This led to the school jazz band, where at 15 he started to play upright bass, gathering the influences of Charles Mingus, Paul Chambers and Ron Carter, to go along with Jaco, Stanley Clarke, George Porter and Pino Palladino on the electric side.

Successfully auditioning for the New Orleans Center For Creative Arts, Moran began high school under the tutelage of veteran New Orleans doubler Chris Severin and clarinettist Alvin Batiste. Moran's cousin, the acclaimed New York jazz pianist Jason Moran, also provided support. Batiste gave Max his first professional gigs in his group, the Jazztronauts. Then Moran spent 11 years in Donald Harrison's band, playing post-bop on upright and Harrison's funky 'Nouveau Swing' on electric. The experience set the scene for his groove-infused solo debut.

Let's talk about how the album came together, and the name *Neospectric*.
The genesis was bringing ideas – themes, grooves, chord progressions – to the regular group of musicians I was playing with and having them use their creativity to expand on the ideas. I'm kind of new to composing, but it's a method I like. We recorded live as a rhythm section and I overdubbed other elements, like the horns, Fiend's rap and my vocal tracks. *Neospectric* is the opposite of, and a play on the word, retrospective. A lot of my influences are from the 70s and earlier, so it's about revisiting established music in a way that's new to myself and to the listener. It also refers to constantly pushing yourself to have a different perspective and expand your perceptions.

What's the role of your bass on the record?
Aside from 'Revenge', which was written on keyboard, I pretty much wrote all of the songs on electric bass. There's something musically and sonically unique about playing chords in the lower register on a bass that I really like. The songs and the arrangements grew from there. I'd say my my primary playing role was to provide the foundation; to issue strong grooves for the soloists and then to interject here and there and steer the ship at times.

Even your solos on 'Chest' and 'Far Away' have a groove sense.
I've been leaning towards that kind of soloing lately; staying more in the pocket rather than blowing like a horn player, and digging the range of the instrument. A saxophonist friend said to me, 'You play bass solos like a bass player'. Marcus Miller definitely inspired me in that way. On 'Far Away', I step out a little more, using a phaser and gradually getting further away from the bass-line, while developing it. That track was inspired by the India Shawn song 'Neither Do We', written by my friend, drummer John Key.

'Chest' and 'You Take' have a rock element.
'Chest' was inspired by the Mars Volta. There was a point where I was into them, Tool, Mudvayne and System Of A Down. I like the progressive side of those bands, mixing different elements to come up with fresh ideas. I wrote 'You Take' on my Crews bass the day I got it. The company owner, Mr. Yoshioka, is a big Hendrix fan, so I wanted to write something in that style for him.

You revisit P-Funk, Afrobeat and Aretha Franklin on the tracks 'All Right', 'Red' and 'Continuation', respectively.
'All Right' is very P-Funk inspired, I had been listening to them quite a bit. Saxophonist Khris Royal, who arranged the horns, is a big P-Funk fan, so he knew the vibe. 'Red' is my take on Fela Kuti, I actually wrote the B section on keyboards. 'Continuation' was a soul feel that popped into my head. Bass-lines, melodies and changes tend to come to me in pieces when I'm writing, and then the challenge is putting them together. Nicholas Payton says when you're composing and you get stuck, don't force it. Take a break; a solution will come to you. That's true for me.

How did the album closer, 'Freedom', come together?
It started as a solo chordal bass piece and the mood was melancholy but also uplifting. Some of the guys said it sounded like a praise and worship song, so I got the idea to take a speech I found on YouTube by one of my favourite writers, [civil rights-era author] James Baldwin, and put it on top. From there, the band enters gradually. It's a serious speech about racial injustice but it ends on a note of hope, which we tried to reflect in the music.

https://maxmoranandneospectric.bandcamp.com

Extra Special

The Specials return with their ever-present bassist Horace Panter anchoring the big, big sounds; we meet the Gentleman himself

Interview: Simon Price

"Last year," Horace Panter recalls, "we supported the Rolling Stones at the Ricoh Arena. Two weeks later I was playing to 15 people at the Spires in Chapelfields, doing Muddy Waters, Howlin' Wolf and Stevie Ray Vaughan songs – but it was just as good. My favourite venue in the world is the Broomfield Tavern in Spon End, near Coventry – not the Budokan in Tokyo or whatever."

You sense that he means it. Having experienced both ends of the music industry, Panter is that surprisingly rare creature: a musician who genuinely loves playing, irrespective of the size and status of the gig.

Born in Croydon in 1953, Panter was studying Fine Art at Lanchester Polytechnic in Coventry when he met Jerry Dammers. He was the second musician, after guitarist Lynval Golding, to be recruited into Dammers' ska-punk band the Automatics, later the Coventry Automatics, and later still, the Specials.

The rest is pop history. For two short but thrilling years, the Specials were at the forefront of 2 Tone – not just a record label, nor even merely a musical scene, but a generation-defining youth movement – and twice topped the singles charts. Panter, rechristened 'Sir Horace Gentleman' on Specials sleeves, found himself at the centre of a bona fide cultural phenomenon.

After the Specials split in 1981, Panter served time with the Special AKA and General Public, but later retrained as a teacher of children with special needs, which helped him rediscover his love of art. He remains a prolific creator of Pop Art-inspired prints, which often reference his musical career.

When an almost-full Specials reunion (minus Dammers) happened in 2008, they instantly became a hugely popular live

Getty

draw, and this year the band – now down to core members Panter, Golding and singer Terry Hall – released *Encore*, which gave the Specials their first ever No.1 album. In a career of extremes, Horace is having one of the highs.

But we're here to talk about the *low* end...

What was your first bass guitar?
I bought a Rosetti Bass 8, six quid, second hand from a kid at school, and the neck was like a banana: you could actually put your fingers between the frets and the strings. I didn't know how to play it, but I had a full-length mirror in my bedroom, so I was able to *look* real cool. I learned all the moves and the shapes, and then a kid at school who had a six-string guitar said 'Do you want to be in a group?' Neither of us could play, but it just felt great being in a group. I had an acoustic guitar, and I was in a church choir when I was younger so I knew a little bit about music, you know, five lines and four spaces and Every Green Bus Drives Fast and all that stuff.

What drew you to bass?
I was in the Searchers' fanclub when I was 11. Their bassist Tony Jackson stood in the middle with this big black semi-acoustic bass guitar tucked under his chin, and I just thought 'Wow, that guy's cool'. But the bass guitar seemed pretty easy really, no chords, one string at a time. It was like, the clever kid at school was the lead guitarist, his mate played rhythm guitar, and the bloke who really wanted to be in a group but wasn't any good at guitar was the bass player, you know, just standing at the back. There are groups where really good musicians deign to go below their their status to play bass, like Mike Mills in R.E.M., and McCartney, of course – but I always *wanted* to be a bass player.

So, which bass are we hearing on early Specials records?
That's a 1972 Fender Precision that I bought in 1975 for £165. I bought it from a bloke who used to play in Kiki Dee's band, a friend of a friend. That was a lot of money. My uncle Charlie had recently died and he left me £175 in his will. I spent the rest on strings. I've still got that one.

Bass playing during punk was usually quite rudimentary: just the root note, four to a bar, but ska had more going on, rhythmically.
Yes, but the Specials were a generation older than the punks. Terry was 19, but the rest of us were in our mid-to-late twenties, so we knew how to play. We'd been in bands that played working men's clubs and discos. It's not like we were the Buzzcocks, where you learn to play halfway through your second gig. Playing reggae didn't come naturally to me. Lynval and [Selecter keyboardist] Desmond Brown used to come round my house and give me reggae lessons. That was really confusing, because in reggae every rule of popular music is turned on its head.

Did you develop a telepathic understanding with John Bradbury, the drummer?
Yes, always – and there have been a couple of other drummers that I have had that with. People used to go 'Oh, you and Brad are such a great rhythm section'. Yeah, but actually everybody's the rhythm section, right? Because it's reggae, which I always maintained is African drumming but played on Western instruments. The keyboards play the congas, the guitar is the metronome that keeps everything going, and the drummer's feet keep time but his hands improvise. The whole thing is held together by the bass, which plays the melody. So yes, you're right: all of a sudden, I'm not just the bloke who stands at the back gazing at his fretboard.

> "I NEVER RETUNED BETWEEN SONGS, SO WE MUST HAVE SOUNDED DREADFUL"

From the surviving footage, early Specials gigs look insane. Fights breaking out in the crowd, stage invasions, and seven of you ricocheting off each other. Was it a constant effort to stay in tune?
I didn't think about it. It's what we did. I never retuned between songs, so we must have sounded dreadful. This was on the cusp of machines that, if you were in a really famous band, you could afford: one of those big stroboscopic tuners nobody knew how to use. I remember when we got signed we used to do all these little festivals in Europe and I was hoping, fingers crossed, that the Cure would be on the same bill because they had a little Korg tuner and we used to borrow it. Ridiculous, really. I didn't even have a spare bass. It was a good year or so later when I realised that if I broke a string, it would take far too long to restring it in the middle of a show, so I needed another bass at the side.

How many do you take on the road with you these days?
Two, identical. It's not like a guitar player who needs different guitars for different songs. The bass is pretty much the bass, in the Specials.

Have you ever been a collector of basses?
Sometimes when people say 'How many basses have you got, Horace?', and I say 'I think I've got 11' I feel really guilty about that. But then I had this conversation with Richard Hawley, who has 350 guitars, so that made me feel better. I've got a story for each one of them...

Are certain models better for playing ska?
I started this traditional ska band, the Uptown Ska Collective, about 10 years ago, and for that I got this Fender Telecaster bass which has these big humbucking pickups. They sound really nice and thumpy, like a double bass. But then I'd play some gigs where that sound is too deep, so what I do is go back to the guitars that I generally use, and set the amplifier so it sounds thumpy.

What is your default bass?
My weapon of choice at the moment is a white Mexican Fender Jazz with Seymour

Duncan pickups in it. There's nothing special – no pun intended – but it just feels lovely, and it works. They're the Ford Escort of bass guitar. Reliable. I've had a new bridge put on it and posey tuning pegs, but it just feels nice.

Are you keen on effects and pedalboards?
I don't do tap-dancing.

What about favourite amps?
I tend to have quite a mids-heavy sound so you can hear it, and it doesn't have to be very loud, so [the engineer] out front does all the sonic assassinating. But when I do little local gigs in pubs, I've got a little Ashdown 1x15 and an amplifier that came out of a Fender combo that cost me 80 quid. I think it's an XB 300 – it's just got five knobs, and it's lovely and that works perfectly. With the Specials, I got a lot of Ampeg stuff, but for this next tour the people from Blackstar have given me a setup to use, which is great, but a bit too heavy for pub gigs.

Have you ever dabbled with five-string or fretless basses?
I've had two marked fretless basses, and they sounded great when I was playing on my own, but when I play it with everybody else, ouch! Just those quarter tones make all that difference. I've had a couple of five-strings as well, and I'd carry one as a spare but never play it, so I keep coming back to four-strings. I recently bought an electric stand-up bass, which I'm quite enjoying. It's just like a stick, just the neck. That's a lot of fun, but it's quite painful to play, when you've got to stand like that. I don't think I could do a whole set with it.

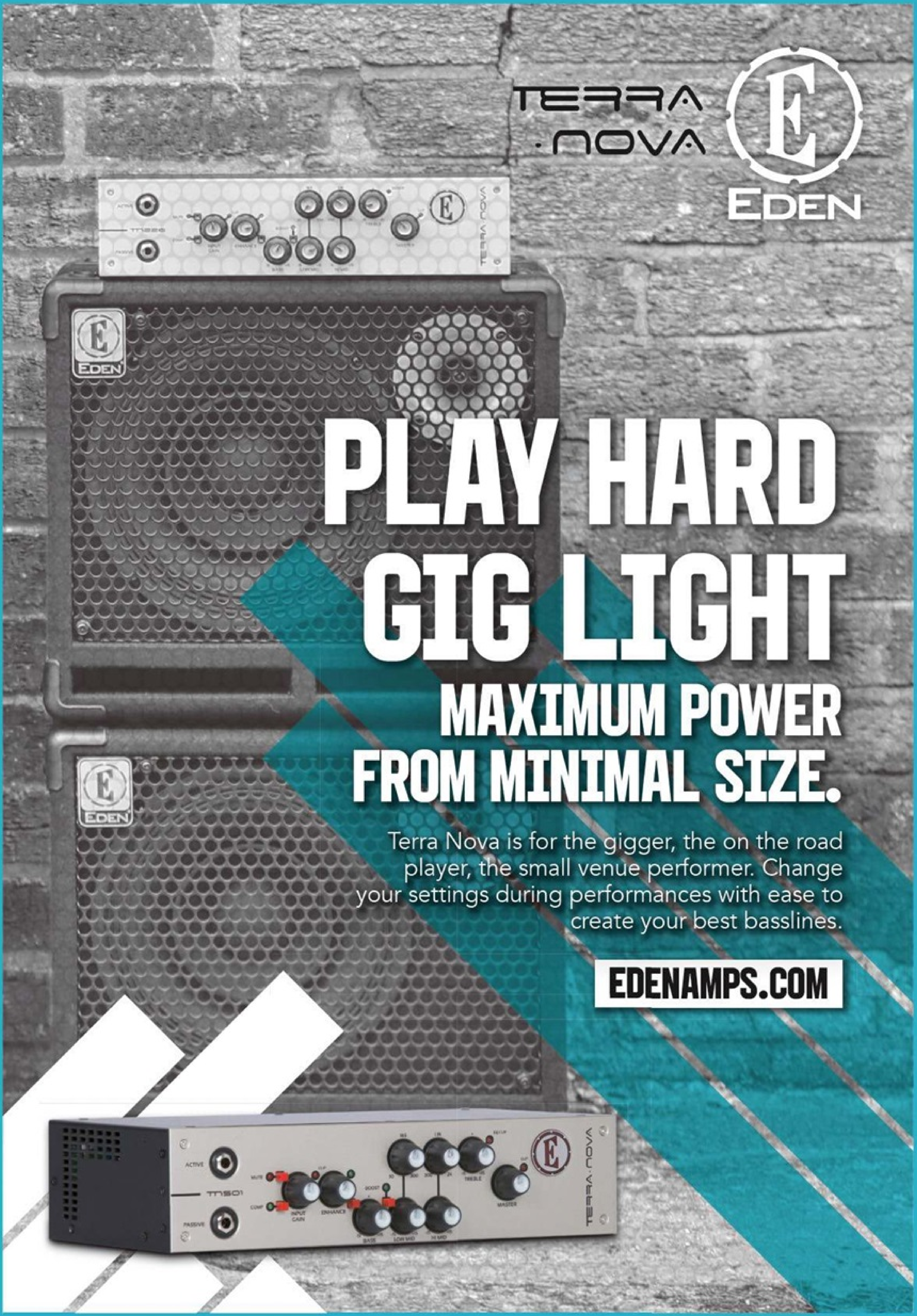
Did you write your own bass-lines in the Specials?
Not all of them. Jerry wrote a lot of those lines. 'Stereotype' and 'Ghost Town', for example, were Jerry's. He'd go 'Horace, this is the bass-line' on the keys. 'Nite Klub' is mine. I think Jerry had the original bass-line, but I adapted it to the bass part you know and love.

Were any of them particularly challenging?
I play on three songs on the Special AKA album *In The Studio*, and I think some of the most complicated music I've ever played in my life was recorded on those songs. One of them, 'War Crimes', is reggae in 5/4! Crikey, I reckon I should have got a Duke Of Edinburgh award for that. It wasn't like you could overdub and move things around with a computer back in those days. You had to nail it, and I'm proud to say that I did.

Which bassists inspired you, early on?
The first player that I seriously attempted to study was Andy Fraser from Free. I loved the way he was economical in how he played, but then he did solos and used chords and stuff like that. He was an enormous player. Later I got into the rhythm sections, like Booker T & The MGs, and then of course the Motown people like James Jamerson.

And who is your favourite bass player of all time?
Tommy Shannon, probably. He played with Johnny Winter, then later with Stevie Ray Vaughan. He just knew the right notes to play. Probably still does. Or Keith Ferguson, who was a bass player with the Fabulous Thunderbirds. I'm really into that whole Texas blues thing. I don't go for the virtuoso guys, right? I recently formed a country and western band called Honky-Tonk Rose, and you can't show off when you're playing country. You're there to support the song. It's really changed the way I play. Okay, it's just the first and the fifth, but if the whole song falls to bits it's your fault. The standard of musicianship in Nashville is incredible. You know, speed metal? Forget it. Fucking hell, you wanna hear bluegrass...

The Specials' new album *Encore* is out now on UMC/Island. www.thespecials.com.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"IF I WANTED TO PLAY A SONG, I HAD TO WORK IT OUT MYSELF"

Clay Man

Educator, publisher, writer and pro bass player Stuart Clayton does several jobs down at the low end and still finds time to pen our advanced lessons every month. How the deuce does he do it?

Interview: Joel McIver

Tell us what you're up to at the moment, Stu.
Well, I published my second Jamiroquai bass book in 2018 and book three is on the way. I'm also in the process of licensing a book called *Bass Monsters*, which is 12 classic pieces by bass legends. Other than that, the majority of my time at the moment is taken up with filming and editing courses for my new site

Like our magazine, you're competing with the internet when it comes to bass education. Why should bass players read your books?
The best answer to that is my experience in doing it. A lot of the bass transcriptions that you see on YouTube are not wholly accurate, and of course with many of my books – such as the ones I do with Stuart Hamm – the bass transcriptions are all personally checked by the artist and authorised, which an internet transcription rarely is. I can't get every artist to do that, of course, but I try to wherever possible. I've published 25 books since 2005. It sounds like a lot, but I can transcribe a tune a day, which indicates how long it takes.

Tell us how you got started as a bass player.
I walked into the living room one day when I was 12 years old, and my dad was watching a Level 42 video, *Live At Wembley '86*. I have no idea why he said this, because I wasn't interested in music, but he said 'Hey son, look at the way this guy is playing the bass' and of course Mark was whacking away with his thumb. My dad said 'I've never seen anyone do that, it's really cool' and I sat and watched it for a bit and thought 'That *is* cool!' It stuck in my mind, and about a year later my three best friends decided that they wanted to learn musical instruments, so I bought an Axe bass out of the back of *Kerrang!* magazine. I think it cost £60, and I saved up for it by doing a paper round.

Did you take lessons?
Not initially. The Axe came with some crappy photocopied sheets of bass-lines and a cassette. No instructions at all, just some discussion of tuning, and then it went straight into Motown bass-lines, which I couldn't play at all – so I had to sit and figure them all out myself. Eventually I learned to play slap bass by mimicking what I could see Mark King doing on videos. Looking back, I can't quite understand how I figured out his fretting-hand slapping and so on, but I did it.

Back then there was no other way to do it.
Yes – I always say to my students that I'm glad I grew up in a pre-internet world, because if I wanted to play a song, I had to work it out myself, which made it a deep learning experience rather than a superficial one. You had to gradually piece things together as a puzzle, rather than someone saying 'Here it is', which made the learning more valuable.

Which bassists influenced you back then?
I played for about three years and then in the early 1990s, the Red Hot Chili Peppers' *Blood Sugar Sex Magik* album came out and so did the first Jamiroquai and Rage Against The Machine albums. I was doing A Level Music at that point, and when I heard those albums my head just exploded! I learned every song on those albums.

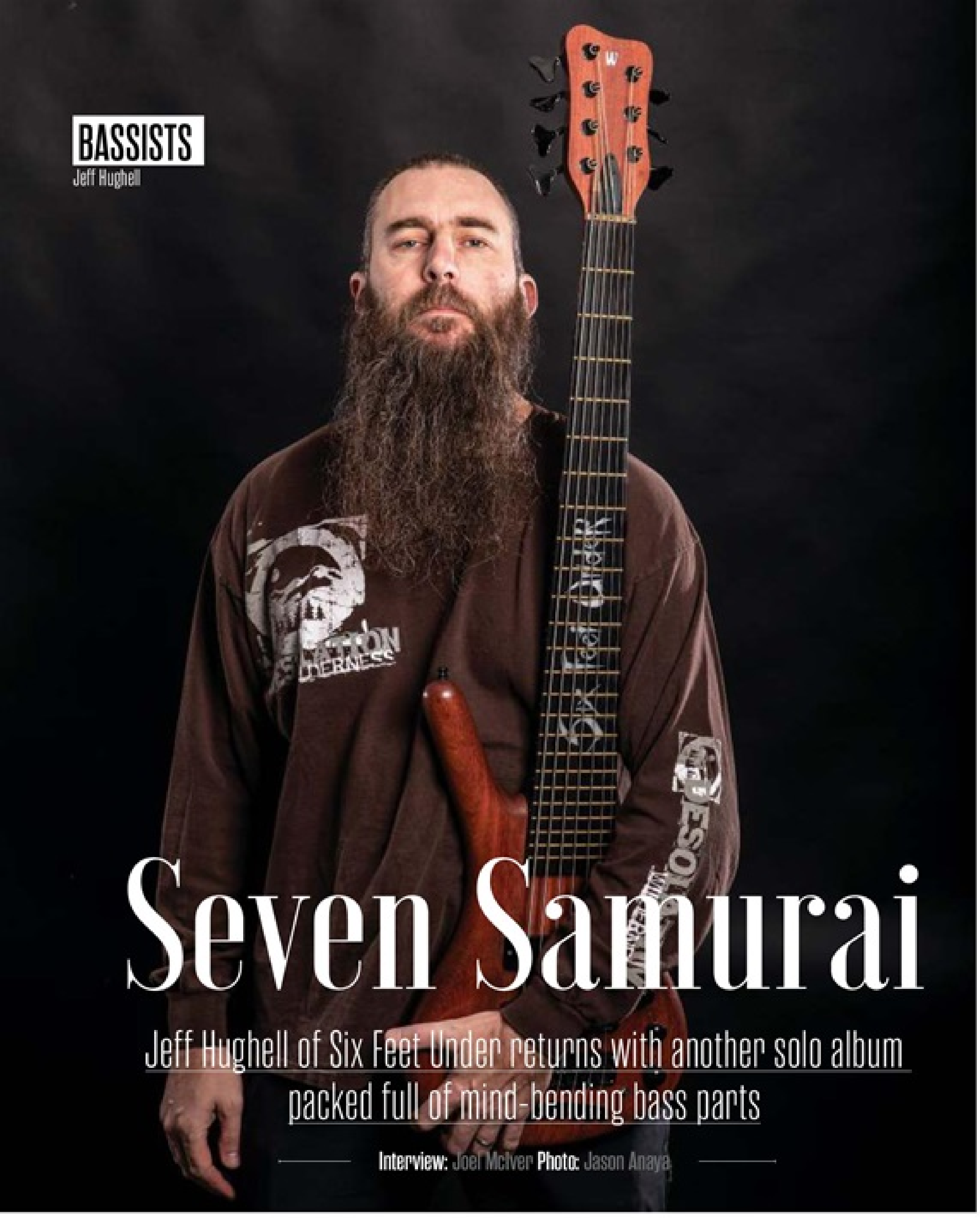
What was bass number two?
My second bass was a piece of absolute crap called a Starforce, I still have it. I loved it at the time because it had 24 frets, so I could learn Billy Sheehan and Stuart Hamm pieces. I sanded off the finish, thinking it would have some nice maple underneath – but no, it was plywood. Happily, Martin Sims was kind enough to do a new paint finish on it and fit it with Sims pickups and new hardware. It's much better now.

Which basses do you play nowadays?
My two go-to basses are a Candy Apple Red '66 Jazz, all original, which I bought from [*Bass Guitar* magazine founder] Adrian Ashton two years ago. It's the best Jazz I've ever played. The other one is my Zon, which I've had for 10 years. I also have a Kubicki, signed by Stuart Hamm, and a Jaydee signed by Mark King.

What have you done as a pro bass player?
I graduated from university in 1997 and worked on cruise ships for a year, because I had good reading chops. After that I became a graphic designer, and the benefit of that was that I could do page design and layouts when I started Bassline Publishing. In 2002, I started writing for Adrian Ashton at *Bass Guitar* magazine and wrote a book on bass for Sanctuary Publishing. I ended up doing seven books for them. I also toured with Carl Palmer after getting to know his bassist Dave Marks, who recommended me when he quit. I did four years of touring and an album with Carl, and after that I worked with a singer-songwriter called Sinclair. I'm the Head Of Bass at BIMM Bristol now, which takes up most of my time, so I think I'm done touring for the moment.

Tell us what else you're up to.
I've recently branched out into video lessons, which is something I've been meaning to do for years. Back in 2012 I put together a whole business plan for a major lessons website, but was put off by the camera work and lighting and so on, plus my books were doing really well so I put it on the back burner. In the last few years, a number of very capable competitors have come along and served that market incredibly well, so I decided that I would bring my unique slant on bass playing to video. I jumped into it a couple of years ago and it's been a steep learning curve, but I've come to really enjoy it. The feedback has been universally positive, so I'm looking forward to the future.

Readers can try a month of Stu's online bass lessons for free by using the promo code BGM at www.basslinepublishing.com.



Seven Samurai

Jeff Hughell of Six Feet Under returns with another solo album packed full of mind-bending bass parts

Interview: Joel McIver **Photo:** Jason Anaya

Six Feet Under bassist Jeff Hughell is a supremely talented bass player, delivering fiendishly technical bass parts in his main band, Six Feet Under, as well as in his own work. His new album, *Sleep Deprivation*, reveals once more why he is among the most revered musicians in death metal – a genre of music which, thanks to its spooky name, often fails to get the recognition that it deserves as the place where maximum energy and musical creativity often overlap. We met the great man for a chat at NAMM…

Tell us about *Sleep Deprivation*, Jeff.
This is my fourth solo album, and I took a different approach on this one. I wanted to really take my time and experiment with different things, so I play a lot more guitar and keyboards on this album and I also did a lot more production when it came to the layering of the bass, compared to the other records. It think it came out better because I took my time over it, whether it was fast, brutal parts or slow parts; I felt a more Pink Floyd-style inspiration, mixed with extreme metal. I also used a different engineer, Jamie King, to mix and master it; he's known for Between The Buried And Me. He's amazing; everything came out really clear. I also included some different instrumentation, including saxophone and even a beatbox part.

What basses did you use to record?
I use my two Warwick seven-string custom basses on the whole album. The fretted one is the main one that I use: I call it the Six Feet Under bass. It has a solid bubinga body and it's very heavy, but it has the best tone, in my opinion. The fretless is also amazing and appears on a couple of tracks. It takes a long time for me to record fretless stuff; I'm not as natural as some people with it, I guess. It's harder because there are no fret markings on my bass. I have five Warwicks – three seven-strings, a six and a four. Those are the only basses I use to record, because they sound so good.

What other gear did you use?
I use the Darkglass B7K and the Super Symmetry; normally I just go into those and then directly into the computer. Darkglass keep coming out with so many good products. I used a Sansamp before that. I also endorse Gallien-Krueger amplification and Seymour Duncan pickups.

What other basses do you have?
I have two Conklin seven-strings which were the main basses I played before I started working with Warwick. Those still sound amazing. I also have a Rickenbacker which I had customised to be like Cliff Burton's bass, with a Gibson EB-0 pickup under the bridge installed by Chuck Martin, who did the same for Cliff's. I have the same Mesa/Boogie amps as Cliff, too.

How did you get into bass?
Cliff got me into bass! I grew up with an older brother who listened to Slayer and Metallica, so I first heard that stuff when I was five years old. I saw Cliff play the intro to 'For Whom The Bell Tolls' on the *Cliff 'Em All* video and couldn't believe it was a bass. I loved Dave Ellefson's basslines and tone in Megadeth too. Later, I was in jazz band in high school and played upright bass, and then I went through a progressive phase, so I explored a lot of of different things there – Dream Theater, Fates Warning and so on. I learned a lot about theory and sight-reading there. Rush was huge for me; it was amazing to me that Geddy Lee could put so much emotion into his voice while playing those grooves on the bass. He's definitely one of my heroes.

You're known as a prime mover in death metal. Which bass players from that particular scene influenced you?
Back then Steve DiGiorgio was my biggest influence, probably because his band Death were so progressive. Alex Webster of Cannibal Corpse, of course, has done a lot for my career in terms of getting me contacts: he's a great guy and an amazing bassist. At that time there weren't too many bassists in death metal who influenced me other than those guys, but nowadays there is a whole new wave of amazing bass players from that movement.

Do you remember your very first bass?
It was a used Kramer P-Bass that I bought for $100, and I used a soldering iron to melt and pull out the frets. I refilled them with plastic, sanded and refinished the fretboard, and actually it turned out pretty good. I tried the same thing with a Squier a few years later, and it didn't work… in fact I ruined it!

Sleep Deprivation is out now. Info: www.jeffhughell.com

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18486 - Fender Am. Performer P. Bass A.White
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18487 - Fender Am. Performer P. Bass LP Blue
18246 - Fender American Pro Jazz Bass, Sunburst
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17076 - Fender American Pro P Bass, Sunburst
18300 - Fender Classic Series 60s Jazz L, OWhite
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18511 - Fender Player Jazz Bass, Buttercream
18244 - Fender Player Precision Bass, Sunburst
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11069 - G&L Tribute L2000 4 String In Blueburst
18422 - Godin Shifter Classic 4 Vint.Burst HGMN
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18701 - Gretsch G5440LSB Electromatic Bass Or.
11189 - Hofner HCT Shorty Bass, Black
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18369 - Ibanez SR300 4-String Bass, Purple, Used
16914 - Ibanez SR500 Bass in Brown Mahogany
17083 - Italia Maranello Bass, Black Sparkle
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16731 - Marvit Apofi PJ4C 4 String Bass, Used
16236 - MusicMan Caprice, Heritage Tobacco Burst
18253 - MusicMan Stingray 4, Blue Pearl, Used
16149 - MusicMan Stingray 4 Bass with 3 EQ Black
15941 - Musicman Cutlass Bass, Heritage TobBurst
18114 - NS Design WAV4 Double Bass Trans Black
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15844 - Fender 5-String Jazz Bass, Blue, Used
15530 - Fender Deluxe Active Jazz Bass V, Black
13117 - Fender Deluxe Dimension Bass V Natural
16744 - Ibanez SR30TH5 NNF
16766 - Ibanez SR30TH5PII Premium, 5-String Bass
18254 - MTD Saratoga Deluxe, 3 Tone Sunburst
4920 - MusicMan Stingray 5, Black
16288 - Overwater Progress Deluxe 5, Pre-Owned
11196 - Spector Bass Legend 5 Classic Blk Cherry
15343 - Spector Bass Legend 5 Custom Bubinga
16329 - Spector Coda 5 Pro Black Cherry Stain
16773 - Spector Coda 5 Pro Trans Black
12406 - Spector Legend Custom 5 String, Amber
11195 - Spector SP5BK Performer 5 in Black
16776 - Spector SP5BK Performer 5, Black Cherry
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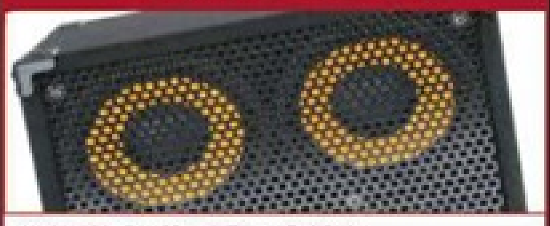

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16075 - Eich 115L Bass Cabinet
16052 - Eich 115XS Bass Cabinet 4 Ohm
16053 - Eich 115XS Bass Cabinet 8 Ohm
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16040 - Eich 1210S Bass Cabinet
16071 - Eich 210M Bass Cabinet
16069 - Eich 212L Bass Cabinet
16070 - Eich 212M Bass Cabinet
16048 - Eich 212S Bass Cabinet 4 Ohm
16050 - Eich 212S Bass Cabinet 8 Ohm
16068 - Eich 410L Bass Cabinet
16067 - Eich 610L Bass Cabinet
16061 - Eich 612XL Bass Cab
16065 - Eich 810L Bass Cabinet
16321 - Gallien Krueger CX115 Bass Cabinet
16444 - Gallien Krueger CX210 Bass Cab
16320 - Gallien Krueger MB210 Bass Amp Combo
18368 - Hartke HyDrive HX410, Used
5476 - Mark Bass STD104HR (4x10)
6241 - Mark Bass STD102HF (2x10)
6242 - Mark Bass STD104HF (4x10)
5477 - Mark Bass STD151HR (1x15)
9033 - Markbass Traveler 121H Bass Ext Cab
9034 - Markbass Traveler 151 P Bass Guitar Cab
4733 - Mark Bass Traveller TRV102P (2x10)
16013 - Markbass 123 Alain Caron Bass Cab
16014 - Markbass CMD Super Combo K1 Alain Caron
17732 - Markbass Marcus Miller Cab 102
5431 - Mark Bass NY121 New York 1 x 12 Bass Cab
10412 - Markbass NY122 2 x 12 Bass Cab
10409 - Markbass NY151 1 x 15 Bass Cab
10410 - Markbass NY151 RJ 1 x 15" Randy Jackson
15272 - Markbass New York 122 Ninja Bona Cab
6259 - Orange OBC115 (1x15)
6260 - Orange OBC410H (4x10)
5241 - Orange OBC810 (8x10)
16856 - Trace Elliot 1x10 Elf Cab

Bass Combos

13577 - AER Amp III Bass Amp Combo
5627 - AER Amp One (200W, 1x10)
18515 - Ampeg BA210 Combo, Secondhand

Ashdown Engineering

15190 - Ashdown AAA 30 8 30w 1 x 8" Combo
15187 - Ashdown AAA 300 210T 300w 2 x 10"
15189 - Ashdown AAA 60 10T 60w 1 x 10" Combo
17805 - Ashdown AAA EVO 100-BT
15188 - Ashdown AAA 120 15T 120w 1 x 15"
15953 - Ashdown ABM410 Bass Combo, S/hand
17803 - Ashdown OriginAL C112T Combo
17804 - Ashdown OriginAL C210 300 Bass Amp
15182 - Ashdown RM C112T 500 EVO 500w 1x12
15181 - Ashdown RMC210T500 EVO2 500w 2x10
5224 - Ashdown Tourbus 10 (10W, 1x6.5)

EDEN

12431 - Eden EC210 2 x 10 Bass Amp Combo
13566 - Eden EGRW1264 Head & Cab Package
16046 - Eich BC112 Bass Combo
16028 - Eich BC112 Bass Combo

Fender

13497 - Fender Rumble 100 Bass Amp Combo
4238 - Fender Rumble 15 (15W, 1x8)
12745 - Fender Rumble 200 Bass Combo
15113 - Fender Rumble 25 Bass Amp Combo
13083 - Fender Rumble 40 Bass Amp Combo
15114 - Fender Rumble 500 Bass Amp Combo
18724 - Fender Rumble LT25 Bass Combo Amp
17118 - Fender Rumble Studio 40, 1x10
16765 - Gallien Krueger MB110 Bass Combo
16445 - Gallien Krueger MB112 Bass Combo
16446 - Gallien Krueger MB150S/112 Bass

Mark bass

9004 - Markbass 121 Lite Alain Caron Combo
6239 - Mark Bass CMD102P Bass Combo
5472 - Mark Bass CMD151P JBerlin (300W,1x15)
5429 - Mark Bass Covers For Mark Bass Amps
6240 - Mark Bass Mini CMD121P (300W, 1x12)
5474 - Mark Bass Mini CMD151P (300W, 1x15W)
5475 - Mark Bass CMD121H (300W, 1x12)
18371 - Markbass Marcus Miller CMD101 Micro60
18372 - Markbass Marcus Miller CMD 102 250
18370 - Markbass Marcus Miller CMD 102 500
9940 - Markbass Mini CMD 151 Jeff Berlin
16764 - Markbass 102 250 Richard Bona
9938 - MicroMark 801 Bass Combo

ORANGE

15715 - Orange Crush Bass 100 Bass Amp
15716 - Orange Crush Bass 25 Bass Amp
15714 - Orange Crush Bass 50 Bass Amp
15111 - Orange OB1 300 Combo

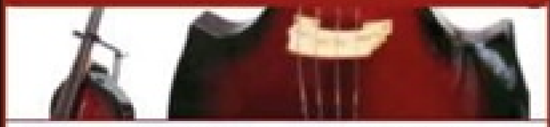
Roland

4433 - Roland CB120XL Cube 120X (120w, 1x12)
4435 - Roland Cube 20XL BASS (20W, 1x8)
18035 - Roland Cube CB60XL Bass Amp
5678 - Roland Microcube Bass RX, (5W, 4x4)
16758 - Vox Adio Air BS Bass Guitar Amp
16470 - Vox VX50BA Bass Amp Combo
5422 - Vox amPlug-BS Bass Guitar Practice Amp

Bass Heads

15176 - Ashdown ABM1200-EVO IV 1200w Bass Head
14618 - Aguilar Tone Hammer 500 Bass Amp Head
15115 - ABM 600 EVO IV 600W Ashdown Bass Head
15177 - Ashdown ABM600RC EVO IV 600W Rack
13131 - Ashdown CTM100 100W Valve Bass Head
17784 - Ashdown CTM30 Little Stubby 30w Head
17779 - Ashdown CTM-300 Head
17012 - Ashdown Geezer Butler Signature Amp Head
17794 - Ashdown OriginAL HD-1 Head
17787 - Ashdown RM500 EVO II Head
14553 - Ashdown Retroglide 800 Compact Bass Head
13566 - Eden EGRW1264 Head & Cab Package
16044 - Eich T1000 Bass Amp
16043 - Eich T300 Bass Amp
16027 - Eich T500 Bass Amp
16026 - Eich T900 Bass Amp
15484 - Fender Bass Man 800
18592 - Fender Rumble 800 HD Bass Amp Head
18116 - GR Bass One 800 Bass Amp Head
16318 - Gallien Krueger MB500 Bass Amp Head
16319 - Gallien Krueger MB500 Fusion Bass Amp H
17147 - Gallien Krueger MB800 Bass Head
16339 - Hartke LH1000 Bass Head, Used
15588 - Hartke TX600 Bass Amplifier
14828 - Mark Bass Nano Mark 300 Bass Amp Head
10408 - MarkBass Bass MultiAmp Stereo
6243 - Mark Bass Little Mark III Bass Head 500w
9035 - Markbass Little Mark II Tube Bass Head
5244 - MarkBass Little Mark Tube 800, 800W
9256 - Markbass Big Bang 500W Bass Head
17254 - Markbass Little Marcus 1000 Bass Amp
17252 - Markbass Little Marcus 250 Bass Amp Head
17009 - Markbass Little Marcus 500 Bass Amp Head
17010 - Markbass Little Marcus 800 Bass Amp Head
9941 - Markbass Little Mark 250 Head Black
15271 - Markbass Little Mark Ninja Bona Head
9944 - Markbass MultiAmp
15151 - Markbass Randy Jackson TTE501 Bass Head
9725 - Markbass TTE801 Randy Jackson Bass Head
0000 - Orange, 3 Models In Stock Now
17148 - Peavey MiniMax 500W Bass Amp Head
16531 - Trace Elliot Elf 200 Watt Bass Amp Head

Electric & Silent Basses

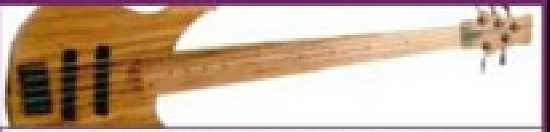


4910 - Bridge Cetus Electric Double Bass
5110 - NS Design NXT Electric Double Bass
14482 - NS Design NXT Electric Double , Black
16847 - NS Design NXTA Upright Bass, Active
14014 - Yamaha SLB100 Silent Upright Bass
6360 - Yamaha SLB200 Silent Double Bass

Acoustic Basses

15771 - Ortega D Walker , Mahogany
12180 - Protection Racket Ac. Bass Case Dlx
15117 - Takamine GB30CE ElectroAcoustic Blck

Fretless Basses



16769 - Cort B4 FL Plus AS OPN Fretless Bass
18083 - Rockbass Streamer LX4 Blk Used
14778 - Vintage ICON V74MR Fretless, Sunburst

String Deals

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For full guitar details, pricing and photos, enter the number next to each guitar model into our SKU search facility on the website.

Bass Sis

German bassist Heike Mueller got her nickname of Bass Sistah for a reason – find out here...

Photo: Musicpikker

It was TM Stevens who gave me my nickname. Every time he was playing in my area, I went to his gigs to see him play, and at one of them he called me up on stage to dance. Instead of dancing, I grabbed his bass and played it; after that he always named me Bass Sistah. I wish him all the best.

I founded Rockscars with my singer in 2011, because we needed to quit a former band because of the guitar player. Aren't guitar players almost all divas? It's a classic line-up – vox, two guitars, drums and bass. I do all the backing vocals too, in all of my bands. We're a covers band, so I don't record with them. I once had a record deal with one of my heavy bands, but hell, when a band begins to get famous, everybody freaks out... Rockscars recently came third in a competition for Germany's best covers band and I was voted the second-best bass player in Germany as well. I was really surprised because I am, perhaps, not the best technician. Still, playing bass for me is fun without end.

I always liked the underdog. For me, that's the bass, and I always listened to the bass on records when I was a kid. But motorbikes existed too, so I bought myself a motorbike and drove at racetracks for fun. But there was always something missing: bass. A friend gave me my first bass at a party, I've still got it. It is a Hoyer SG, short scale, early 70s. It's yellow and has a Freak Brothers sticker on it. I learned 'Hoochie Coochie Man' the same day – and a day later I was in my first band. After two months I went on my first German tour. Six months later I had my first hard rock band and three years later I had a record deal.

A bass is a bass is a bass, in my eyes, and it should have just four strings. I did a recording for a progressive metal band, Transhuman, with a five-string Cort. Before every track I made myself a note which said: 'Watch out, five strings!' It's not my thing, although I have deep respect for all those five, six, eight or however many strings bass players out there. But for me? I would need too much time to learn it properly. I like to keep it simple. I love to play my Fender P from 1976, but my workhorse is an Ibanez SG 1000 from 1992, because it's so easy to play. Very comfortable.

GEAR

Basses | Ibanez Soundgear, Fender Precision and Jazz, BC Rich Beast, Jackson, Höfner Artist, Jack & Denny, Jolana Iris
Effects | Tonehunter, Okko Motörbass, Boss distortion, Ibanez Tube Screamer, Behringer
Amps | Ampeg, Warwick, Behringer

The greatest bass player that ever lived is Carol Kaye. She took her playing so seriously, and she was so damn good. Back in the 60s, almost nobody knew that she played bass on all those big hits. I have the deepest respect for people like her. She is still an icon.

I love that most of the bass players I have met are calm, gentle, nice, friendly people. I absolutely love that, and I'm very proud and happy to be a part of this big bass family.

www.rockscars.de

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GEAR REVIEWS

Behold our world-beating bass gear review section, where we bring you the crop of each month's new, interesting or otherwise relevant bass guitars, bass amplifiers, bass cabs and bass effects. Occasionally we'll review a guitar effect if it's useful for bassists, but generally speaking, this zone is reserved for bass-specific gear.

We take our reviews seriously. *BGM* is the only print magazine devoted to bass in this country, and we have readers all over the world, so we're responsible about our conclusions. If a product is worth your time, we'll say so; if it's flawed, we'll make that clear. We're not beholden to advertisers in any way, and our tests are independent of the views of manufacturers and distributors.

When you read about a product here, you're getting a balanced review from an experienced bass tester. Value for money is at the top of our agenda in these cash-strapped times, but on the other hand, we believe in paying for quality.

Right, that's enough from me, and remember, this is just about the only place that it's good to have GAS!*
Joel McIver, editor

*GAS = Gear Acquisition Syndrome (a malaise often suffered by bass players)

DINGWALL
NG3/5

With Dingwall's NG2 becoming an NG3, now there are even more tones to play with. Mike Brooks road-tests this fanned-fret wonder

Bass Direct
www.bassdirect.co.uk

£1700

The NG2 has been quite a success for Sheldon Dingwall and his team, and as good as that model is, Dingwall had the foresight to equip it with an extra pickup cavity (yes, check under your scratchplate) so that bassists in search of more tones could add another pickup or reposition the existing units. The NG2 is still available, but with an extra pickup comes the NG3, with a whole array of extra tones for your delectation.

Build Quality

The NG3's smooth body lines, extended upper horn and deep lower cutaway make for a very comfortable, accessible instrument; access to the upper frets is unhindered. The Moca Purple gloss finish is particularly eyecatching against the light blonde maple neck and fingerboard; on closer inspection, the colour has a subtle sparkle to it, continued on the matching headstock facing. The alder body sits well against the player, although the long neck, extended range, and additional timber weight of a five-string bass means there is a slight balance overhang towards the headstock. On a strap, this is rectified.

The setup is exemplary and the standard of fret finishing very good indeed. Small black position markers adorn the lower side of the fingerboard, replicated on the fingerboard edge. The graphite scratchplate and chrome hardware give the bass a distinctly modern vibe, while the controls, pickup layout and monorail bridge units give the bass a busy look – but don't misread 'busy' as meaning 'complicated'.

Hipshot hardware has been used throughout, so weight issues are kept to a minimum from that side. The easy-access magnetic battery cavity cover is still in place, and the neck pocket is supremely tight. The trademark 'V' control layout still works well, with controls for volume, pickup selection, bass, low-mid and high-mid courtesy of the Darkglass Tone Capsule circuit, all of which is augmented with an active/passive selector switch.

Sounds And Playability

With the EQ set flat, the job of auditioning each hum-cancelling neodymium pickup begins with the bridge unit, where the sonic display is punchy, bright but not particularly glass-like. The

Darkglass circuit, particularly in its effect on the mid frequencies, gives the NG3 a different voice compared to a standard bass/mid/treble equipped instrument, but it's no worse for it.

With position one established, position two takes the bridge and middle pickups and runs them in series, which supplies an approximation of a Stingray tone. With plenty of bass and low mids, the gritty response you might expect is there but with an added degree of smoothness. Position three utilises the bridge and neck pickups in parallel to give a response similar to a Jazz; there is a noticeable tonal difference compared with the previous selections; the clarity you would associate with two single-coil pickups is very much present. Position four is the neck pickup soloed, and a fine, Precision-like job it does too.

The third pickup gives a rounder, smoother tone compared to that of the NG2 – which is exactly why some users were making this modification themselves. In practice, it's something of a no-brainer, and despite the price increase between the two models, the extended tone range is helpful, giving you a good selection of familiar sounds within the core Dingwall/Darkglass range.

The NG3 is supremely playable after much refinement at Dingwall HQ; despite being a five-string, the 19mm string spacing, extended range and balance combine to create a smooth and enjoyable playing experience.

Conclusion

The additional pickup is a worthy addition, the extra tonality makes sense, and the price is far from prohibitive. Considering the overall package and what the NG3 has to offer, there isn't much to complain about. Less Purple Rain, more like Purple Reign.

TECHNICAL SPECIFICATION

Price | £1700
Made In | China
Colour | Moca Purple, high gloss finish
Body | Alder
Neck | Maple, three-piece laminate with graphite reinforcement, 34"-37" scale
Neck Joint | Bolt-on, four-bolt attachment
Nut Width | 52mm / 2.05"
Fingerboard | Maple
Frets | 24
Pickups | Dingwall FD-3N Neodymium pickups x 3
Electronics | Custom Darkglass Tone Capsule 3-band EQ 18 volt preamp
Controls | Volume, pickup selector (4 settings), bass/low-mid/hi-mid, active/passive switch
Hardware | Smoked chrome hardware, Hipshot-licensed monorail bridge units, Hipshot-licensed open-gear machine heads
Weight | 4.2kg / 9.3 lb
Case/gig bag included | No
Left-hand option available | No

WHAT WE THINK

Plus | Added pickup is a worthy improvement
Minus | Nothing
Overall | An impressive addition to the Dingwall roster

BGM RATING

BUILD QUALITY
SOUND QUALITY
VALUE

SCHECTER
J-4

Do we want to review this oceanic J, they said? Frankly they had us at 'Seafoam Green', says Joel McIver...

Westside Distribution
www.westsidedistribution.com

£829

When it comes down to it, passive, four-string, bolt-on instruments are where the DNA of bass guitar resides; any luthier worth his or her salt should be able to deliver a professional variant on the increasingly ancient template created by the late L. Fender, and at a reasonable price too. However, that doesn't mean that said instrument has to look or sound boring, which brings us to this fabulous-looking Schecter J-4, tricked out in green with black hardware, for all the world like it's 1986 again.

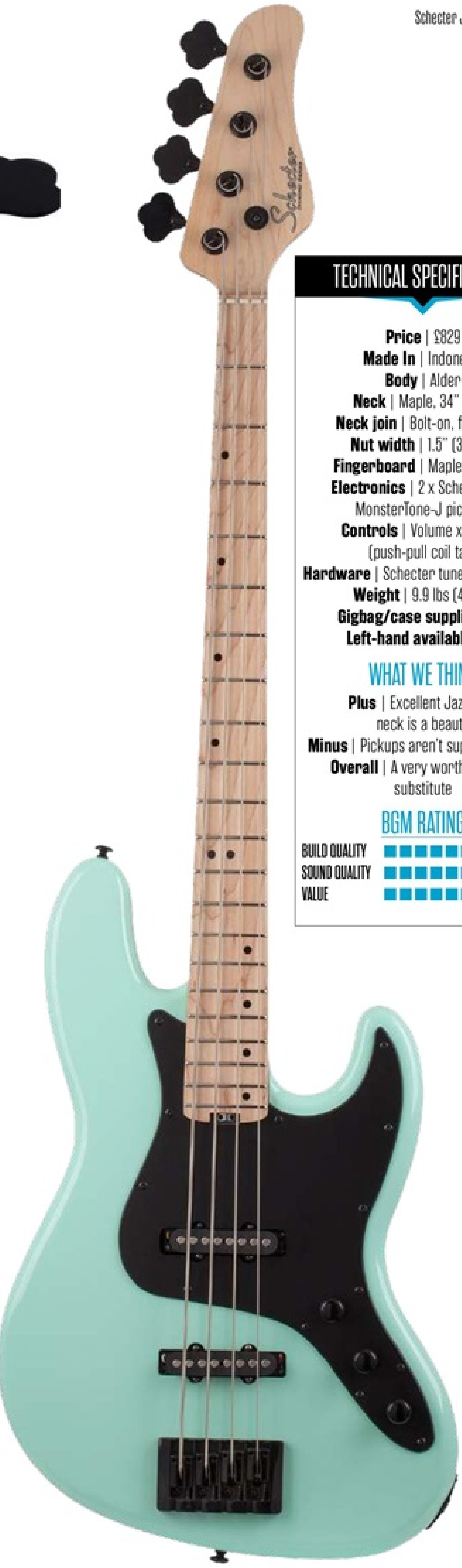
Build Quality

The J-4's price point of £829 is a friendly one. For that cost, you'll get a decent-quality instrument that does almost all of almost everything you'll need it to do. On examining the build of this bass, indicators are all positive, starting with the absolutely beautiful finish, the high-mass string-through bridge and the solid, own-brand tuners. The five-bolt neck joint gets our approval too. Sure, all of this is what you'd expect, even for an Indonesian-built instrument, but it's still refreshing to cast a close eye over the details and come up smiling.

Sounds And Playability

Two identical pickups, each with its own volume pot, keep things simple, just how we like it. Solo the front unit, roll on the master tone to halfway (which is tricky with no centre detente, tut tut) and you'll find the expected default tone, heavy on finger noise and with a pronounced low-mid bulge. Dial up the tone if you want more thump, but roll it off completely and there's an unexpectedly sweet, understated tone with plenty of honk for fingerstyle and perfect for slapping, particularly if you're looking for controlled, staccato pops.

The rear pickup is a little more subdued and thin, of course, but add some tone and you'll land on a taut sound that definitely has its uses. With both units on, with tone at max, the J-4 rewards us with a big, present sound with a little touch of clank. After years of playing turbocharged active basses which kill cows at 100 paces, this instrument might sound a little timid – but add a preamp of your choice and turn up the volume and you'll be perfectly able to compete at professional levels. You still won't achieve a truly massive low end, so if that's what you need, go elsewhere and go active.



TECHNICAL SPECIFICATION

Price | £829
Made In | Indonesia
Body | Alder
Neck | Maple, 34" scale
Neck join | Bolt-on, five bolts
Nut width | 1.5" (38mm)
Fingerboard | Maple, 21 frets
Electronics | 2 x Schecter USA MonsterTone-J pickups
Controls | Volume x 2, tone (push-pull coil tap)
Hardware | Schecter tuners and bridge
Weight | 9.9 lbs (4.5kg)
Gigbag/case supplied | No
Left-hand available | No

WHAT WE THINK

Plus | Excellent Jazz feel; neck is a beauty
Minus | Pickups aren't super-powerful
Overall | A very worthy J-Bass substitute

BGM RATING

BUILD QUALITY	■■■■■■■■■□
SOUND QUALITY	■■■■■■■□□□
VALUE	■■■■■■■■■□

The playability is the J-4's secret sauce, largely thanks to the dimensions and finish of the neck, a perfect Jazz replica. The familiar 1.5" nut, plus a slick finish that is neither too slippery nor too sticky, will make you feel thoroughly at home unless you're truly addicted to baseball-bat necks. The feel of the bass is upbeat, with plenty of bolt-on bounce, aided by the string-through bridge, and there's easy access to the top end of the fretboard.

My only whinge is that the pickups don't have covers, so some of the wiring is exposed, and using their skinny top edge as a thumb rest isn't easy. Some of this is subjective, of course, but I prefer covered units for ease of playing – and also because the innards of the pickups will be afforded a bit of protection on the inevitable day that your drummer spills beer on your bass.

Conclusion

This a wholly decent Jazz clone, in feel if not in looks, so if you're in the market for a new J, do give the J-4 a whirl. Of course, you could buy a perfectly good used Fender Jazz for around £800 and get the real thing, so think on.

G&L SB-1

Simple, traditional, functional — the perfect Precision-style bass? Mike Brooks pours himself a wee dram

The Great British Bass Lounge
www.greatbritishbasslounge.com

£1795

Simplicity is very much what a Fender Precision is all about – but when it's presented in a whiskey gloss finish with a tortoiseshell scratchplate, the classy, understated, traditional vibe becomes rather more complex. Although we're looking at a straightforward design, the setup, finishing and choice of components result in a bass that is modern but retro, classic yet contemporary at the same time. The pricetag is on the hefty side, but then again G&L instruments have a reputation for consistency and quality – so what's the verdict?

Build Quality

The SB-1 doesn't hide its design blueprint, but then why should it? After all, G&L's late founder Leo Fender designed the original bass. The bodyshape, contouring and cutaways are familiar, although the weight and balance give the instrument a substantial feel. The whiskey colouring and gloss finish add something of a late-60s and early-70s vibe, while the timber figuring gives the SB-1 a natural visual. The three-ply tortoiseshell scratchplate adds to the pleasing aesthetic.

The C-shaped neck profile is well rounded but not prohibitively chunky, and coupled with the 19mm string spacing, manoeuvring around the neck is comfortable. With a fine setup, there is no evidence of any sharp or unfinished frets, and the action is set just right; there should be no hindrance to your playing, regardless of your playing style. The bass feels very well put together and solid; the neck pocket is super tight, bolstered by a six-bolt attachment, which is reassuring.

In terms of hardware, G&L components have been used throughout, such as the hefty Saddle-Lock bridge for improved stability. Tapered Ultra-Lite tuners are securely fitted and exhibit a smooth turn, as do the volume and tone controls. The single split-coil passive pickup falls under G&L's Magnetic Field Design umbrella, which implies greater frequency response and a strong, smooth delivery.

Sounds And Playability

Without plugging in, sustain, bite and clarity are already very prominent, and the bolt-on design gives the instrument a naturally bubbly character. The SB-1 also has a strong resonance, which is symptomatic of many G&L instruments I've played in the past. This trait is particularly encouraging when it comes to plugging the bass in. With the tone wide open and the volume up full, this is a very impressive bass from the get-go. The tone is fat with a capital F; the low mids are pronounced while the bottom end is powerful yet throaty.

Playing with some aggression introduces a raspy bark that punctuates your note choices, so pull back the tone control if you

prefer to rein some of the bark in. One thing this bass doesn't lack, which can't be said for all Precision-style basses, is definition – and thankfully, the SB-1 offers the player plenty of detail and presence without turning into a clank-fest. This is particularly helpful for pick players who want to stand out without sounding like two dustbin lids being banged together…

While there isn't an assortment of tonal choices, plenty of colour can be coaxed from this bass. Where you pluck or play your note in relation to the pickup has a noticeable effect and naturally, your playing style will affect the tonal delivery. Slap fans will enjoy the old-school tones, while fingerstyle players can wallow in the plummy, rounded signal, especially as the E-string puts in a strong performance. The string-to-string volume is fairly consistent as well, which is pleasing, as is the fact that both controls operate across the whole turn of each pot.

Balance is good on a strap, despite some headstock bias; at just under four kilos, this isn't a featherweight instrument but neither is it a back-breaker. As far as single-pickup basses go, there is plenty of mileage to be had from this instrument and in terms of its overall playability, I'm hard pressed to think of a more playable Precision variant. Everything it does sounds authentic, while the neck is comfortable without being cumbersome.

Conclusion

Simple, understated and at the same time very impressive, indeed the SB-1 is a great-sounding bass with old-school visuals coupled with modern build quality, all of which should tick many boxes for most players. It isn't cheap, of course, but if you lack a Precision in your armoury of instruments, this could well be the only P-Bass variant you ever need.

TECHNICAL SPECIFICATION

Price | £1795
Made In | USA
Colour | Whiskey, high gloss finish
Body | Swamp ash
Neck | Maple, 34" scale
Neck Joint | Bolt-on, six-bolt attachment
Nut Width | 42mm / 1.65"
Fingerboard | Caribbean rosewood
Frets | 21
Pickups | Standard G&L MFD single-coil unit
Electronics | Passive
Controls | Volume, tone
Hardware | Chrome hardware, G&L Ultra-Lite elephant ear machine heads, G&L Saddle-Lock bridge
Weight | 3.9kg / 8.6 lb
Case/gig bag included | Luxury hardcase
Left-hand option available | Yes

WHAT WE THINK

Plus | Solidity, authenticity
Minus | Limited tonal palette
Overall | A fine instrument that maintains the G&L pedigree

BGM RATING

BUILD QUALITY
SOUND QUALITY
VALUE

MOZER
RADIANT BASS IV

Kev Sanders is looking Radiant with this new bass from Dutch luthier Michiel Mozer

Mozer Guitars
www.mozerguitars.com

£1895

Michiel Mozer exemplifies the new generation of European bass luthiers. The young Dutchman started his company in 2012 and, like many of his contemporaries, feels less constrained by tradition than some of his predecessors. Rather than doing things in a certain way because 'that's how they were always done' he started with a clean sheet, basing every decision and design on his own ideas – not disregarding tradition, but rather using it as a starting point from which to develop.

Build Quality

The Radiant IV bass is constructed with quality tonewoods. Its swamp ash body, finished in Mozer's striking BKB-05 black-burst, has a satin sheen which shows off the texture and grain of the wood beautifully. The back of the body and the maple neck are finished in satin black, while the top edge of the body and headstock have been masked off to give the effect of a pale binding. It's all executed flawlessly and emphasises the overall quality of the bass.

The neck is glued to the body with a deep, tight tenon joint which extends all the way to the front pickup routing. This is an area of particular interest to Mozer. He believes that this type of neck joint is the best way to transfer vibration (and therefore tone) with minimal loss. The neck is faced with a rosewood fingerboard and inlaid with large maple edge markers and a bold 'M' logo at the 12th fret. Within the neck, two carbon rods ensure that once set, it should stay straight and stable. Fretting looks neat and polished, the filed ends following the smoothly rounded edges of the fingerboard.

The tried-and-tested chrome Schaller 3D bridge

and M4 tuners are of high quality and function and are a welcome addition to any custom bass design. Inside the control cavity, the preamp is Darkglass's excellent Tone Capsule, here running at 18V, although it'll also work with a single 9V battery. Although the instrument technically has a three-band EQ, there's actually no treble control as such. Instead, there's a low (70Hz), low mid (500Hz) and high mid (2.8kHz) control set, the two mids allowing a wide range of crisp top end without any of the hiss or noise you can get with an active treble control which boosts higher frequencies.

The passive pickups on the Radiant bass are custom-made for Mozer by a small Dutch company called 4Seasons. Their covers are just about the only plastic items on the bass – Michiel Mozer really doesn't like plastic. He told me that he's working on carbon pickup covers, and that if he was ever to incorporate a scratchplate on his basses, it would be made from a tonewood.

Sounds And Playability

On a strap, the bass is light and beautifully balanced. Its narrow neck is fast and comfortable, and those big maple edge markers are a real asset on a blacked-out stage. The natural sound of the bass is dark and focused, with an awesome sustain that rings across the whole range. Even with the EQ set flat, there's a deep, harmonically rich tone. It's the kind of ballsy bass sound that rock and metal players especially will love. The Darkglass preamp has superb clarity, and after you've used it in conjunction with the stacked volumes for front and bridge pickups, you'll wonder why more basses don't use this simple and efficient preamp setup.

There's a relatively subtle difference between the sound of the neck and bridge pickups on the Radiant, but the massively powerful EQ more than compensates, giving a wide range of muscular and usable tones. That said, I did find myself missing a dedicated treble control to add a little instant zing to the sound in mid-song.

Conclusion

Personally, I'm not sure about the body shape of the Radiant. For me, the longer, narrower lower horn gives the bass a slightly unbalanced look, which is ironic given the perfect balance of the bass when you're playing it. However, it has quite a large, wide body, emphasised by the narrow neck and minimal forearm chamfer. It's purely subjective, but I think this body shape would work better as a five- or six-string design, where a wider neck would make for a better proportioned silhouette. My only other niggle is the lack of a truss rod cover on the headstock, which given Mozer's abhorrence of all things plastic would need to be made from wood.

These small points aside, this is a high-quality instrument and a reminder that fundamentals are important, with top-quality tonewoods and the best hardware, electronics and pickups available. Add to this style, balance and a very skilled luthier with a fresh approach, and the result is a great bass.

TECHNICAL SPECIFICATION

Price £1895
Made in Netherlands
Body Swamp ash
Neck Hard maple
Neck joint Glued set neck
Nut width 39mm
Fingerboard Rosewood
Frets 21
Pickups Mozer RAB4 passive
Electronics Darkglass Tone Capsule 18V preamp
Controls Stacked bridge/neck pickup pan, 3 band EQ (Low, Low Mid, Hi Mid)
Hardware Schaller M4 tuners, 3D-4 bridge
Weight 4 kg / 8.8 lb
Case/gig bag included? Hiscox moulded
Left-hand option available? No

What We Think

Plus Skilfully executed design; great rock sound; quality hard case included
Minus Looks might not suit everyone; a truss rod cover would be welcome
Overall A well-priced, beautifully-made custom bass

BGM RATING

BUILD QUALITY	8/10
SOUND QUALITY	8/10
VALUE	8/10

TRACE ELLIOT

ELF 2X8 AND 1X10 CABINETS

The cabinets to partner Trace Elliot's Elf amp follow its tiny remit. Can they take the strain? Mike Brooks finds out

Barnes & Mullins
www.bandm.co.uk

£605, £365

Last year's miniature Trace Elliot Elf amplifier was launched with much fanfare and a great reception, considering that the TE gear of yesteryear was renowned for its great power and immense weight. These new Elf cabinets are a far cry from those historical cabs – but even so, at 400 watts and 300 watts respectively, their power handling claims are impressive for their size. Let's plug and play...

Build Quality

Both cabinets are painted and finished in a hard, highly durable coating while metal grilles protect the speakers from impact damage. The upper face of each cab features a built-in 'cradle' for seating the Elf amp, which will be useful for fans of the unit. Both cabs have recessed handles and sport dual parallel Speakon and 1/4" input sockets to cater for both types of cable connection. The cabs' dimensions and weight mean that they don't require too much physical effort when you move them around. Unfortunately, if you want to mix and match the cabinets, their dimensions mean that they won't 'lock' together for stability, although of course they can be stacked.

Sounds

Using several basses and different tone setups on the Elf amp, both cabs sound powerful with plenty of dispersal. When used in a gigging band, the cabs perform well, while producing a rather different tonal response, as you might expect. The 1x10 has a high-mid bias, while the 2x8 has a very decent bass response with tighter tones; to me, it 'breathes' better and more comfortably than the 1x10. Slap players and bassists who like a hifi-like response will naturally gravitate towards the 2x8 cab, while rockers, pick players and those who look for a thick bass tone will need to audition both cabs side by side to determine which one they prefer.

Conclusion

Both cabs are fine units, but I feel that they would benefit from additional horns or tweeters for improved finesse, clarity and detail. Some porting might make them sound 'bigger' than they actually are. With so many amp companies benefiting from Class D technology, and all bassists keen to protect their physical health and reduce potential back problems, these highly portable cabinets fit in perfectly with the Elf ethos.

TECHNICAL SPECIFICATION

Price £605, £365
Made In | China
Power | 400/300 watts RMS
Impedance | 8 ohms
Frequency Response | **2x8:** +/-6dB @ 62Hz to 5.2kHz / +/-3dB @ 92Hz to 4.7kHz / -dB @ 54Hz
1x10: +/- 3dB @ 112Hz to 3.7kHz / +/-6 @ 83Hz to 4.4kHz / -10dB @ 6.3kHz
Speakers | 2 x 8" Faital 16 ohm high efficiency Neo drivers / 1 x 10" Eminence 8 ohm driver
Dimensions | **2x8:** 538mm/21" (H) x 264mm/10" (W) x 315mm/12" (D)
1x10: 312mm/12" (H) x 311mm/12" (W) x 360mm/14" (D)
Connections | Two parallel Speakon/1/4" combo input sockets
Weight | 12.24 kg / 27lb, 7.36kg / 16lb

WHAT WE THINK

Plus | Very portable and reasonably powerful
Minus | Expensive
Overall | Impressive units – audition them to assess your power requirements

BGM RATING

BUILD QUALITY
SOUND QUALITY
VALUE

BASS TUITION

Making you a better bass player

Welcome to our tuition section, in which *Bass Guitar Magazine* collates the wit and wisdom of the *crème de la crème* of the electric and upright bass world. We're fortunate enough to have some serious talent on the team, from world-class music educators to experienced touring musicians, who between them have laid down the low notes in every studio, club and arena in the civilised world. Note that we've divided the columns according to Beginner, Intermediate and Advanced level for easy reference. Whether you're looking to improve your playing technique, expand your awareness of theory, set up your rig to sound like your particular bass hero or simply get on a bus and tour, we provide the answers you need here. What are you waiting for? Dive in... **Joel McIver, editor**

Kickstart your journey to the top of the bass world here!
Steve Lawson is the UK's most celebrated solo bass guitarist. Across nearly two decades of touring, and a huge catalogue of solo and collaborative albums, he's built up a worldwide audience for his looping and processing approach to bass sound. Recent collaborators include Beardyman, Reeves Gabrels, Andy Gangadeen, Tanya Donelly, Divinity Roxx and Jonas Hellborg. He been teaching bass for over two decades, and lectures at universities and colleges across the globe. Victor Wooten once commented, 'Steve Lawson is a brilliant musician. I've known about him and listened to him for many years. He may not be one of the most famous bassists – but he is definitely one of the most talented'. Who are we to argue?
www.stevelawson.net

STEVE LAWSON

Beginners 66

Now you're rolling with theory and techniques, it's time to hit the next level
Philip Mann studied at the London College of Music, securing bachelor's and master's degrees in performance before receiving a scholarship to study under Jeff Berlin at the Players School of Music in Florida. Endorsed by Overwater and Vanderkley, he's now a busy international freelancing electric and double bassist. His performance and session credits include work with double Grammy Award-winning guitarist Albert Lee, five-time Grammy Award nominee Hunter Hayes, Deep Purple's Steve Morse, Billy Bragg and country artist Peter Donegan. He has featured as a solo demonstration artist at the London Bass Guitar Show every year since 2012 and is currently a member of the visiting faculty at the Players School while also lecturing for Scott's Bass Lessons.

PHIL MANN

Intermediate 70

Take the bass world by storm with the ultimate tuition section
Stuart Clayton has been a professional musician, writer and transcriber since 2002 and has worked in function bands, cruise ship gigs, theatre shows and more. He spent four years recording and touring the world with legendary Emerson, Lake & Palmer drummer Carl Palmer and has worked for *BGM* since its first issue. Since 2007 Stuart has worked as the Head of the Bass Department at BIMM Bristol, where he continues to teach all levels of the degree course. In addition, he has also worked as the Bass Guitar Technical Specialist for the Rockschool exam board. Stuart now runs Bassline Publishing, which publishes transcription books for bassists such as Mark King, Marcus Miller, Stuart Hamm, Bernard Edwards, Stuart Zender and John Entwistle, as well as an acclaimed range of tuition books.

STUART CLAYTON

Advanced 76

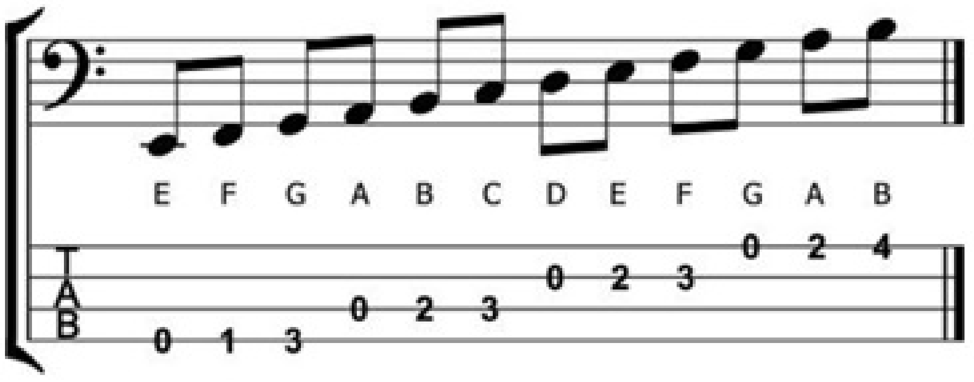
BGM Notation Legend

The following is a guide to the notation symbols and terminology used in *Bass Guitar Magazine*

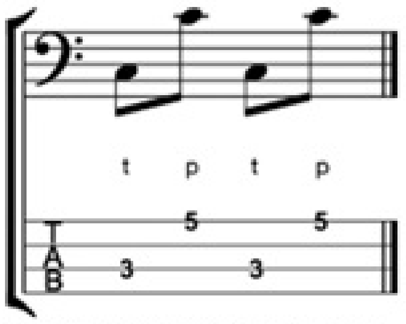
The Stave: most music written for the bass guitar uses the bass clef. The example to the right shows the placement of the notes on the stave.

Tablature: this is a graphical representation of the music. Each horizontal line corresponds with a string on the bass guitar, with the lowest line representing the lowest pitched string (E). The numbers represent the frets to be played. Numbers stacked vertically indicate notes that are played together. Where basses with five or six strings are required, the tablature stave will have five or six lines as necessary.

Notes shown in brackets indicate that a note has been tied over from a previous bar.

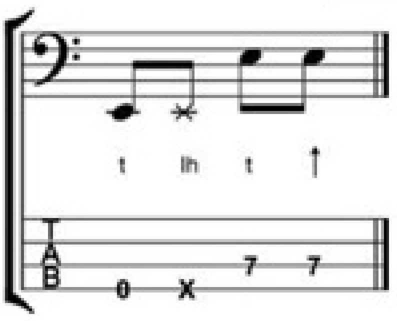


PLAYING TECHNIQUES



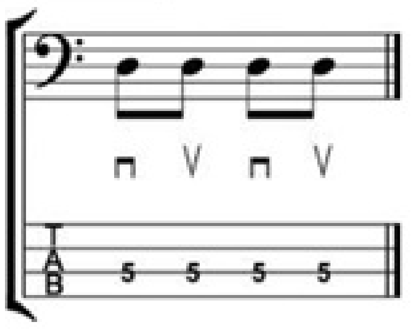
SLAP AND POP TECHNIQUE

Notes slapped with the thumb are marked with a 't', notes popped with the fingers marked with a 'p'



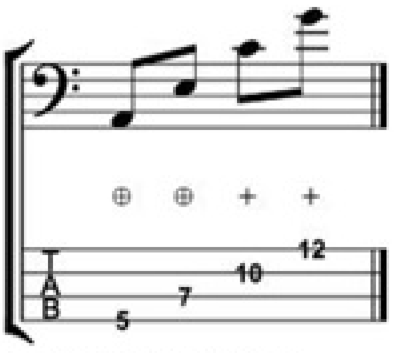
ADVANCED SLAP TECHNIQUE

Fretting hand slaps are marked 'lh' and double thumbing upstrokes are shown with an upward pointing arrow



PLECTRUM TECHNIQUE

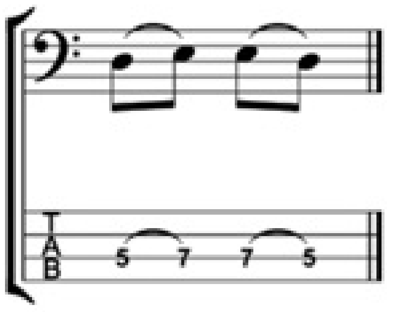
Where necessary, down and upstrokes with the pick will be shown using these symbols (down-up-down-up)



TAPPING TECHNIQUES

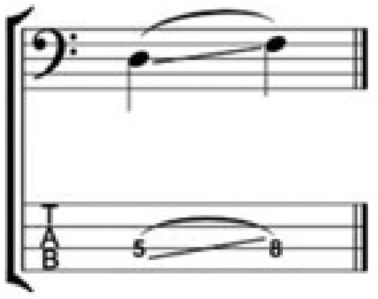
Fretting hand taps are shown with a '+' in a circle. Picking hand taps are just '+'. Particular fingers may be shown with numbers.

FRETTING TECHNIQUES



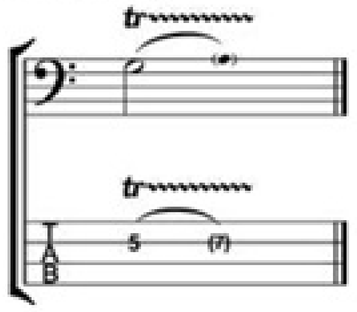
HAMMER-ON AND PULL-OFF

Hammer-ons and pull-offs are shown with a slur over the notes. Only the first note is plucked by the picking hand



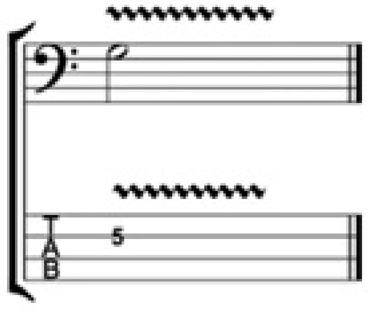
SLIDE (GLISSANDO)

Slides are performed by playing the first note then sliding the fretting finger up to the second note



TRILLS

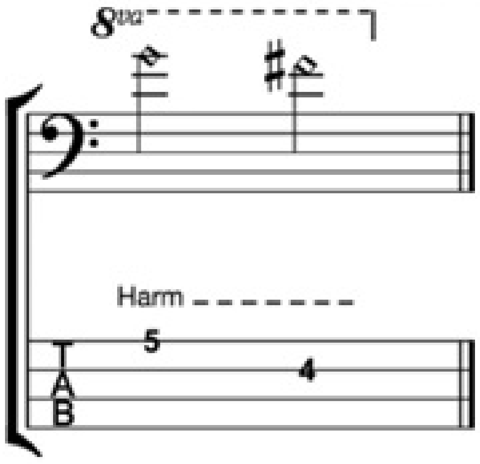
Trills are performed by rapidly alternating between the two notes shown using hammer-ons and pull-offs



VIBRATO

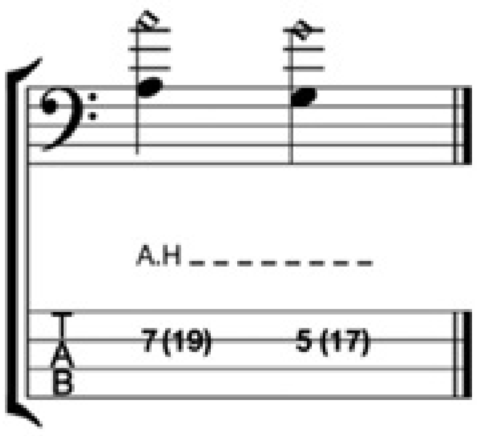
The pitch of the note is altered by repeatedly bending the string up and back with the fretting finger

PLAYING HARMONICS



NATURAL HARMONICS

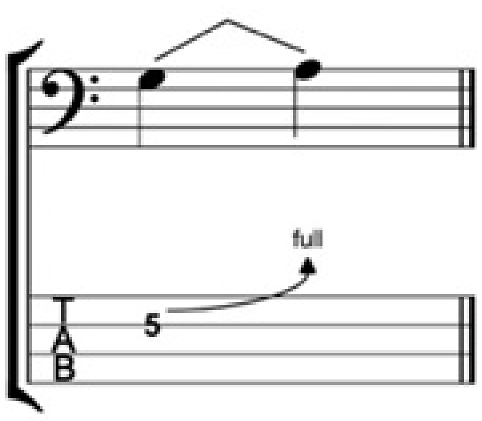
The note is played as a harmonic by lightly touching the string above the fret indicated



ARTIFICIAL HARMONICS

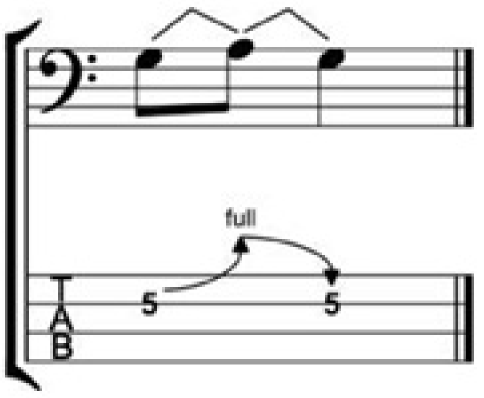
Pluck the string while fretting the lower note and touching the edge of the picking hand's thumb to the note in brackets

BENDING NOTES



BEND

The note is bent upwards to the interval specified: ½ = semitone, full = tone



BEND AND RELEASE

The note is bent up to the interval indicated then released back to its original pitch

THE FRONT LINE

Want to make it as a professional bassist? Listen up as *BGM*'s world-class bass team reports back from the tourbus

THE JAZZ BASSIST

RUTH GOLLER

Jazz ninja Ruth hails a modern bass hero

This month I received a copy of Larry Grenadier's first solo album, *The Gleaners*. Larry is a double bass player and originally from San Francisco, but now living in New York. He mostly plays jazz and has played with nearly every great modern jazz musician, including Gary Burton, Brad Mehldau, Joshua Redman, Paul Motian, Mark Turner, Michael Brecker, Pat Metheny, Charles Lloyd and Enrico Rava. He is one of the most in-demand musicians around.

With his first solo album, a collection of solo works and improvisations for double bass, Larry has made his first statement about the kind of music he wants to make under his own name. Its title is a reference to the way he has learned by playing with other people over his career, absorbing knowledge from all scenarios. The record is a collection of semi-prepared improvisations, as well as completely freely improvised sections. It's astonishing how different it sounds to his other work, and how unified it is in its vision. It shows off all the different sides of Larry's musicality, some of which haven't been apparent from his appearances on other people's recordings. For example, I had never before heard him use the bow!

Listening to *The Gleaners*, Larry sounds like a classical double bass player, playing incredibly difficult technical passages with the bow as if it is no great effort at all. This is humbling, revealing as it does that he only uses the techniques at his disposal when they serve the music best, not simply to demonstrate his abundant proficiency. If I hadn't heard him before I would be gobsmacked by this record, but knowing his previous work I'm even more startled. I can't recommend it highly enough.

www.ruthgoller.com

THE METALHEAD

DANIEL FIRTH

Career tips from Cradle Of Filth bassist Dan

I'm often asked by up-and-coming musicians for advice on how to make it in the industry. Everyone's journey is different, but a few points come to mind that my younger self would definitely have benefited from hearing. The most important thing is to constantly seek out chances to play with others and perform live. Applying outside pressures in this way is a great motivation

Leonardo Trevino

to work hard, and by immersing yourself in the live music scene, you'll be exposing yourself to many more opportunities – assuming you make a good impression on those you play with.

Of course, being a great bass player is wonderfully helpful in this regard, but how you conduct yourself is also very important. For example, how reliably can you be expected to turn up on time, and are you always well prepared? Do you contribute to creating and maintaining a successful band? Are you able to diplomatically work through differences of opinion? Being personable and mindful of others goes a long way. If you make good impressions then people will want to work with you, and your name will be more likely to crop up when a position needs to be filled.

Crucially, you've also got to really want it. Most successful musicians have to make a difficult decision about their priorities at some point. Will you stick with a steady job or take a chance on a six-week tour with no guarantee of work afterwards? Such choices can be daunting, but if you're serious about making a career as a musician you need to make sacrifices – and grasp opportunities with both hands. If you can prove that you were deserving of that opportunity in the first place, you'll be well along the road.

www.cradleoffilth.com

THE ALTERNATIVE ROCKER

MICHAEL MCKEEGAN

Pay tribute, suggests Therapy? bassist Mike

Recently I was involved in one of those wee-hours conversations that go nowhere and everywhere at the same time, and the subject of tribute bands came up – those cover acts that focus on a particular band and all their attendant baggage. We began to consider what sort of tribute band we'd like to play in, and some caveats began to come into play. The band had to be the kind that might entice a few paying punters along and the music our tribute act performed would have to touch on all eras of their subjects' career – so no cherry-picking from the glory years! The chat then moved on to pose a quandary: if you could only play the music (in my case, the bass parts) of one band or artist, who would it be?

After a few false starts, I finally settled on Black Sabbath. I know the songs inside out, I reckon I could do them reasonable justice playing-wise, and there's a nice broad range of material in their catalogue. Usually branded as heavy hitters, Sabbath actually have quite a broad palette of influences – there's a very nimble jazzy feel to a lot of their work, Geezer Butler's bass-lines being instrumental in forging the alliance between heaviness and melody. There's a physicality to Sabbath's music, so I could see myself getting fully immersed in the songs while playing them. Most of all, it would be bloody good fun to do!

There are bands who might pose more of a musical challenge, and artists whose catalogue might promote a more out-of-the-box thinking, but Sabbath feels right for me. Other artists who came up were David Bowie, the Stranglers and AC/DC – so there's the challenge. Who would be your 'desert island' tribute band? Have a think, it's not easy to pick just one...

www.therapyquestionmark.co.uk

THE TV STAR

DAVE SWIFT

Bone up, says Jools Holland's bassist Swifty

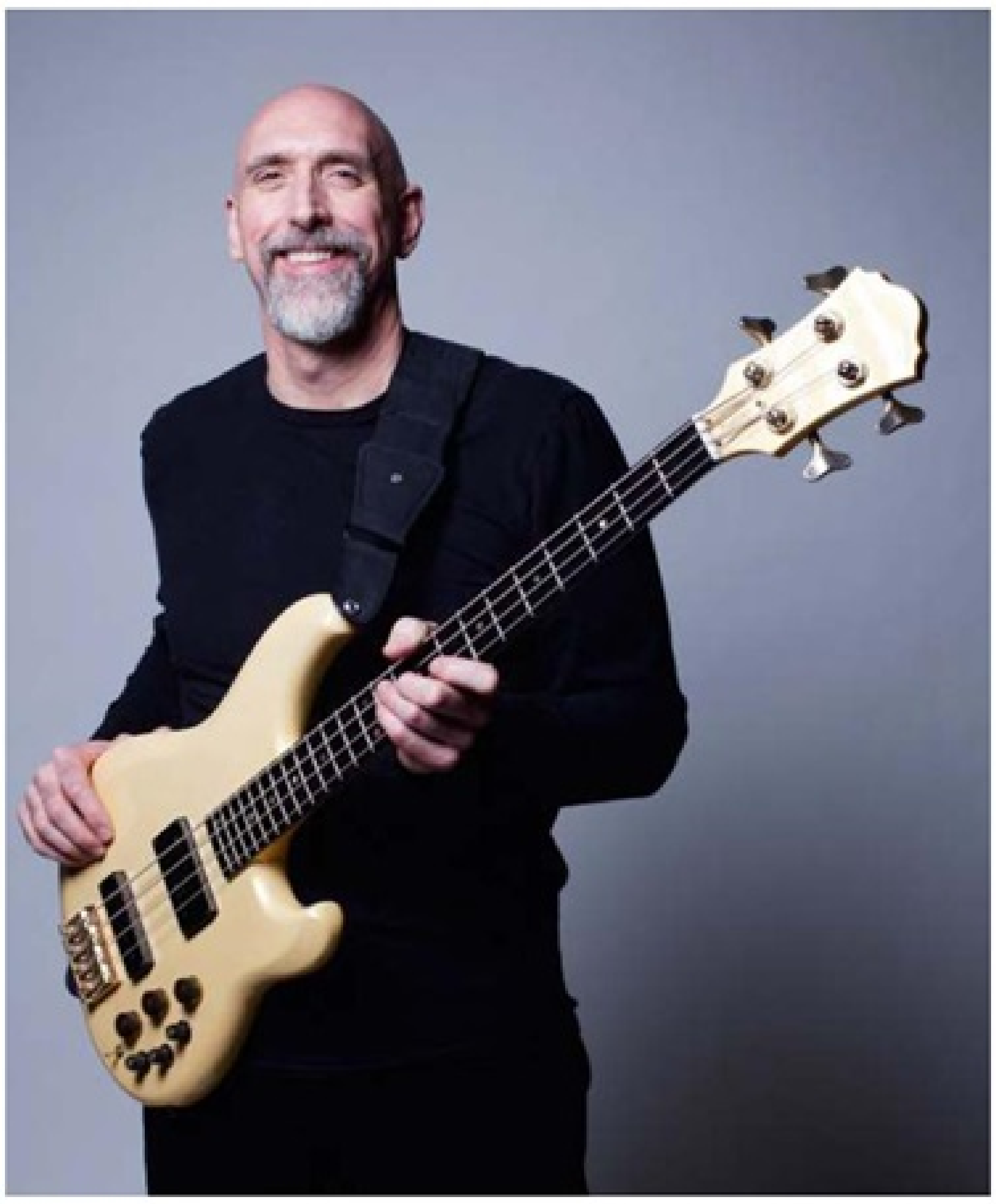
I've recently finished a marathon run of recording sessions for Jools Holland's BBC Radio 2 shows, playing with guest artists including James Morrison, Terry Hall and Lynval Golding of the Specials, Sid Griffin, Sophie Ellis-Bextor, Cedric Burnside, Catherine McGrath and Gabrielle Aplin. Most guests are singer-songwriters, but on occasion they're bass players themselves, and they ask if it's okay for them play on the show's live song.

When this happens, our producer and Jools, knowing that I'm also a trombonist, ask me to join the horn section. On this occasion the first two guests of the series were Suzi Quatro and Trevor Horn, both bass players. Of course I didn't mind, and was happy to be a horn player for the day. In the past, I've also been called to play trombone with Jack Bruce, Tony Visconti and Mike Rutherford. It's actually my first instrument, which I started playing at secondary school before I became a bassist.

Formal training on a completely different, more traditional melodic instrument has definitely made me a better bass player. I learned to read music in four different clefs and play in every conceivable musical setting before I even touched a bass. I think choosing a brass instrument with a slide with no set positions inspired and encouraged me to take up fretless and double bass.

These days, we're all expected to be ultra-versatile, so it's no surprise to see young bassists playing bass guitars, upright basses and keyboard basses, while doing backing vocals and even becoming musical directors. Sure, being a multi-instrumentalist is challenging and time-consuming, but it can be immensely fulfilling, rewarding and profitable. Furthermore, if you ever feel burned out or uninspired, you can switch instruments to get access to new musical ideas and inspiration.

www.daveswiftbass.com



MUSIC TRUMP(ET)S WAR

Once upon a time, there was a man with a trumpet. And when he was a soldier in the US Army landing on the beaches of Normandy, he kept it by his side. Once, when he was standing guard at night, his captain told him: "Don't play tonight, there's a sharpshooter out there." But our man thought: "That guy out there is just as scared and lonely as me. I'll play a piece for him." The next day, a POW was brought into the camp, and he asked: "Who is the trumpeter that played 'Lili Marleen' last night? When I heard that song, the war was over for me - I just couldn't use my gun any more." The man with the trumpet was called Jack Leroy Tueller. And though it may sound like a fairy tale, this is a true story. A story only music can write.

THE POWER OF MUSIC!

thomann
MUSIC IS OUR PASSION

STEVE LAWSON

Beginners' Tutorial

Enter unknown territory on the fretboard with beginners' guru Steve Lawson

Welcome back! Hopefully you've had a fun month looking at various muting ideas. This month we're going to take that same hand position and use it to help us explore some of the underused parts of the neck.

When we're starting out on our instrument, we tend to focus most of our attention on the first five frets. That makes a whole lot of sense, as it's where a lot of bass-lines live, given our fundamental role in playing the lowest notes in the band. At the fifth fret we find the same note as the next open string, so we can get all the way from the open E string up to the C at the fifth fret on the G string (assuming we're on a four-string bass) without having to leave that five-fret span.

As we expand our knowledge, jumping up to the 12th fret where the note names and the pattern of dots on the fingerboard all starts again is relatively easy, because we just copy all the patterns we learned low down. Depending on the design of your bass, it can be a bit of a challenge just to physically get your hands in position to play that high up, but at least we have a template for finding where the notes are if we're already familiar with where they are lower down.

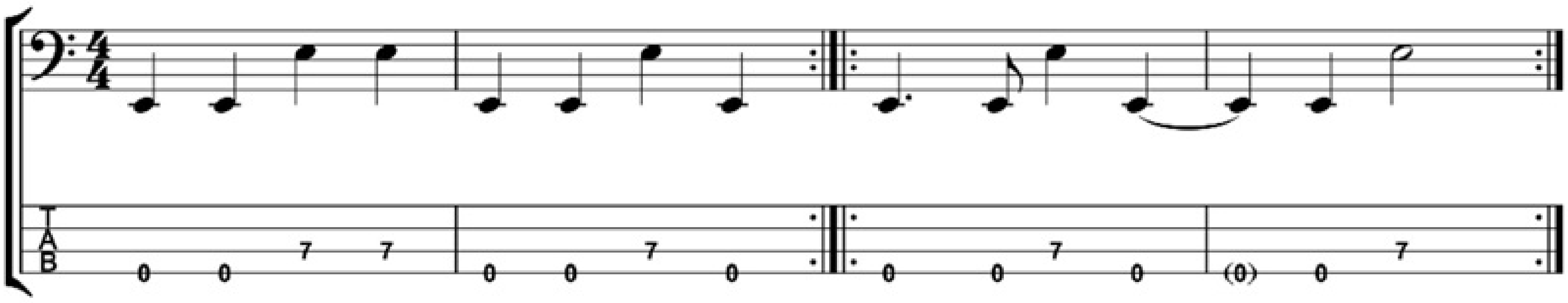
However, the bit of the neck that sits between the fifth fret and the 12th fret is often a bit of a no-man's land for beginners. It's not always immediately obvious what the notes are, and the pattern of dots can sometimes feel like it's there to make things harder, not easier!

An octave step provides a clue that can unlock the fingerboard at the seventh fret

So, let's have a look at a couple of useful reference points for working out what the notes are in there. There are a few ways that we can apply a little logic to reverse-engineer some of the patterns we already know to fill in some knowledge gaps. First, take a glance at the picture above to refresh your memory of what an octave looks like on the fretboard.

That two-fret-plus-two-strings span is the same everywhere on the neck – that's always an octave. So if we know what the notes are at the fifth fret on the E and

Example 1



A strings, we also know what they are at the seventh fret on the D and G strings, by using the octave shape to find the A at the seventh fret on the D string and the D at the 7th fret on the G string.

So, if the seventh fret on the D string is an A, then that's the octave of the open A string. It's the same for the D on the G string being the octave of the open D. We now have a new shape for finding octaves – the jump from any open string to the seventh fret on the next-thinnest string. By playing that note with our index finger we can find a new position to explore the notes further up the neck from.

But before we get to that, let's have a look at a couple of ways to use those octave intervals in some bass-lines. Example 1 on the previous page is our guide here.

In terms of our picking hand, there are a number of ways we can approach playing a line with octaves in it like this. Unlike when we play octaves across two frets, with a string between them, here we can use a rest stroke when playing the higher note – so we play the fretted note with one finger, which then comes to rest on the open E and is then in position to play that E. That means that either of the two bar phrases in Example 1 will require us to 'lead' with both the first and second fingers of our picking hand. We need to practise this really slowly to get comfortable with it.

With your index finger on the seventh fret, you're primed to experiment with minor pentatonics and more

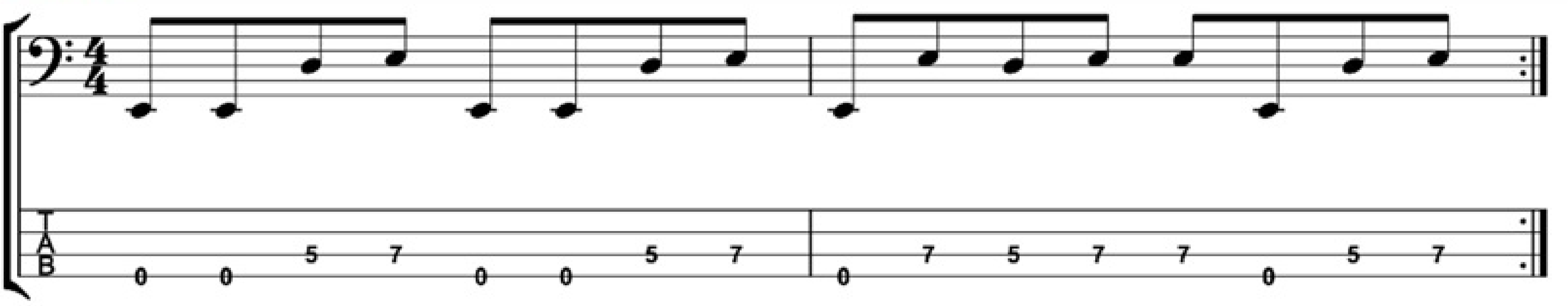
Being fully finger-independent when moving from one string to the next, up or down, will make many kinds of playing simpler. We don't need to be playing hugely complex lines for that skill to have an impact on the feel of our bass-lines. Working on it with a line that only requires you to fret one note is a great way to focus attention on that one aspect.

> "BEING FULLY FINGER-INDEPENDENT WHEN MOVING FROM ONE STRING TO THE NEXT WILL MAKE MANY KINDS OF PLAYING SIMPLER. WE DON'T NEED TO BE PLAYING HUGELY COMPLEX LINES FOR THAT SKILL TO HAVE AN IMPACT ON THE FEEL OF OUR BASS-LINES"

As I mentioned before, we can also play these kinds of lines with a variation on the thumb and first-finger technique that we explored last month while palm muting. Alternating thumb and finger can allow us to play those pairs of notes faster, and also gives us a few other tonal options on top of regular two-finger technique. It's always wise to explore multiple ways of picking any given bass-line, just so you know you've chosen the best-sounding one for the song rather than just the easiest one.

Let's add in another note two frets below the high octave. This shape has been used a lot across the history of rock music; for a couple of clear examples, have a listen to 'Alive' and 'Jeremy' from Pearl Jam's 1991 debut album, *Ten*. This note is the minor seventh, or 'flat seven' but it works on both minor seven chords and dominant seven chords (chords written as just the letter name plus the number 7, which contain a root, major third, fifth and flat seven):

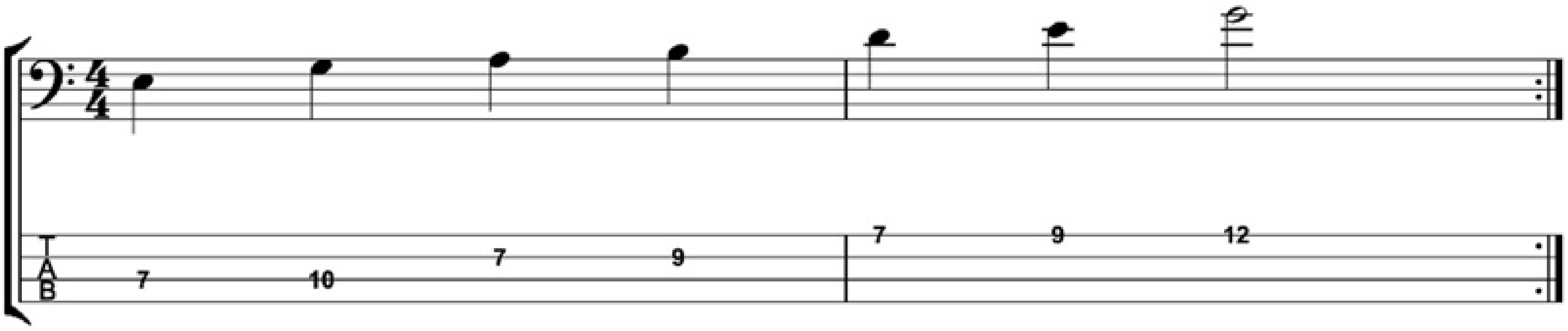
Example 2



The first bar of Example 2 is similar to one of the repeated fills in 'September' by Earth, Wind And Fire, and is a lick that crops up all over the place. Bar 2 is a variation. Take it slow. Make sure you pay attention to how your chosen picking hand technique impacts your ability to control whether or not the E string stays ringing underneath the higher notes, and how easy it is to exercise this control.

To explore the middle-of-the-neck wilderness further, place your index finger on the E on the seventh fret of the A string, then refresh your memory of what an E minor pentatonic scale looks like:

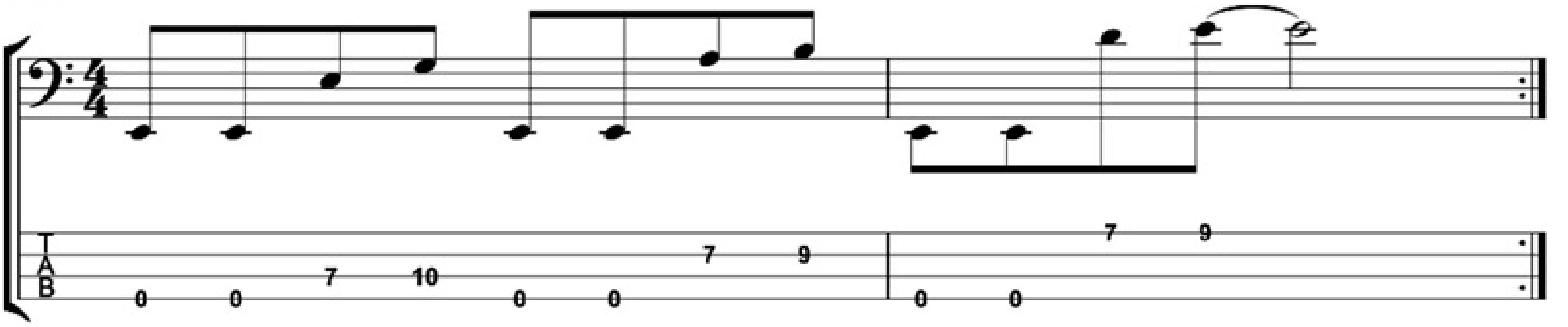
Example 3



> **"THERE'S NO ONE WAY TO DO THINGS; EACH NEW TECHNICAL ADJUSTMENT AFFORDS ACCESS TO A CERTAIN RANGE OF SOUNDS AND PICKING PATTERNS"**

As you can see, I've added a G at the 12th fret on the G string so we can see how this kind of pattern can lead us smoothly into the top half of the neck if we so choose. Don't worry about that too much for now though. Instead let's concentrate on the pentatonic shape. Let's play the pair of notes on each string alternating with two open Es, like this:

Example 4



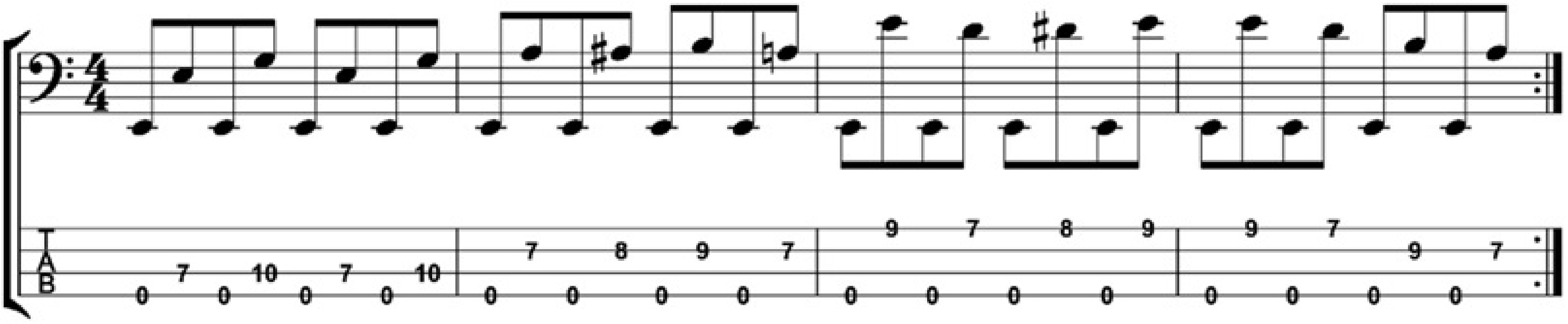
Our first picking-hand approach is going to be playing the E string with our thumb and then the two fretted notes with either our first finger alone or our first and second fingers together; see which you prefer. A lot depends on the angle you hold your hand at. Experimentation is always the name of the game. There's no one way to do things; each new technical adjustment affords access to a certain range of sounds and picking patterns. Much of the adventure with learning an instrument is the back and forth between learning to play like our musical heroes, and the voyage of discovery as we work out what our own sound is going to be.

You can try playing this pattern with alternate fingers too. The string crossing will take some extra attention when you're jumping from the open E string to the D and G strings, so as always take it slow!

Example 5 over the page is a variation that alternates every note between high and low:

Combining these techniques with thumb picking and palm muting can produce varied syncopation and melody

Example 5



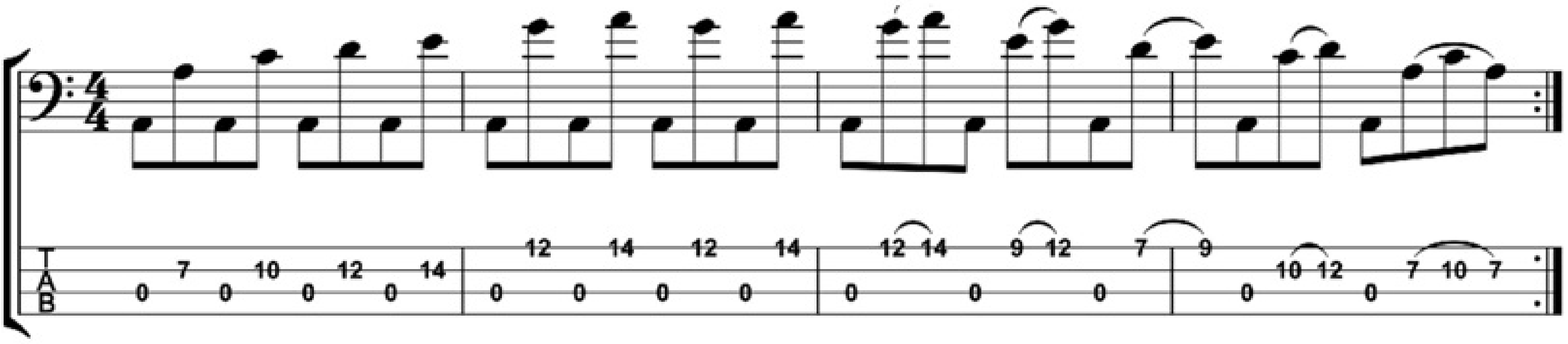
You can see that I've added in the chromatic notes between the A and B on the D string and between the D and E on the G string, in keeping with the approach we explored a few months back. Any pentatonic shape can be expanded by connecting up the notes chromatically, and that works just as well when you're alternating with an open string. The overall effect is quite bluesy (try playing the notes as a shuffle instead of straight) and again lends itself to a number of picking-hand approaches.

Try playing every note with your thumb, muting it at the bridge with the edge of your palm. The back and forth across the strings is tricky, but it's an effective technique. If your hand starts to ache, take a break.

We can use the same technique with the open A as our root, and in order to reach the second octave, we can play our minor pentatonic using the 12th and 14th frets on the D and G strings, connecting our lower position with the upper neck area:

Finding the right picking technique for your bass-line will pay off in terms of tone and articulation

Example 6



In the second two bars here the phrasing is grouped in threes, with the higher notes in ascending pairs so that for each pair you can pluck the first note and hammer on to the second. There's a great deal of room to experiment here with both articulation and note combinations; try moving the pairs of notes around, and using all the notes of the A minor pentatonic (A, C, D, E, G, A). Don't be put off by the ledger lines in the notation – if those give you vertigo, just follow the TAB!

Using the lower open strings gives us a way to fulfil the bass's role while still outlining the harmony higher up, and allowing for fills. One of the most brilliant examples of this is the bass-line under the guitar solo on 'All Right Now' by Free. Their late bassist Andy Fraser, who was 16 when he co-wrote and produced the song, came up with this extraordinary upper-register line. It alternates with an open A to fill the space that in a larger band would have been filled by a rhythm guitarist.

Have a listen to the song, and to the two Pearl Jam songs mentioned above. See where the muse takes you! It can sometimes be tricky to take inspiration from complex lines when we're still working out simpler shapes at slower tempos. Still, it's really good practice to get into the habit of not only learning songs but also extracting the elements of their bass-lines that grab us and discovering ways to incorporate them into our own playing. See you next month!

PHIL MANN

Intermediate Tutorial

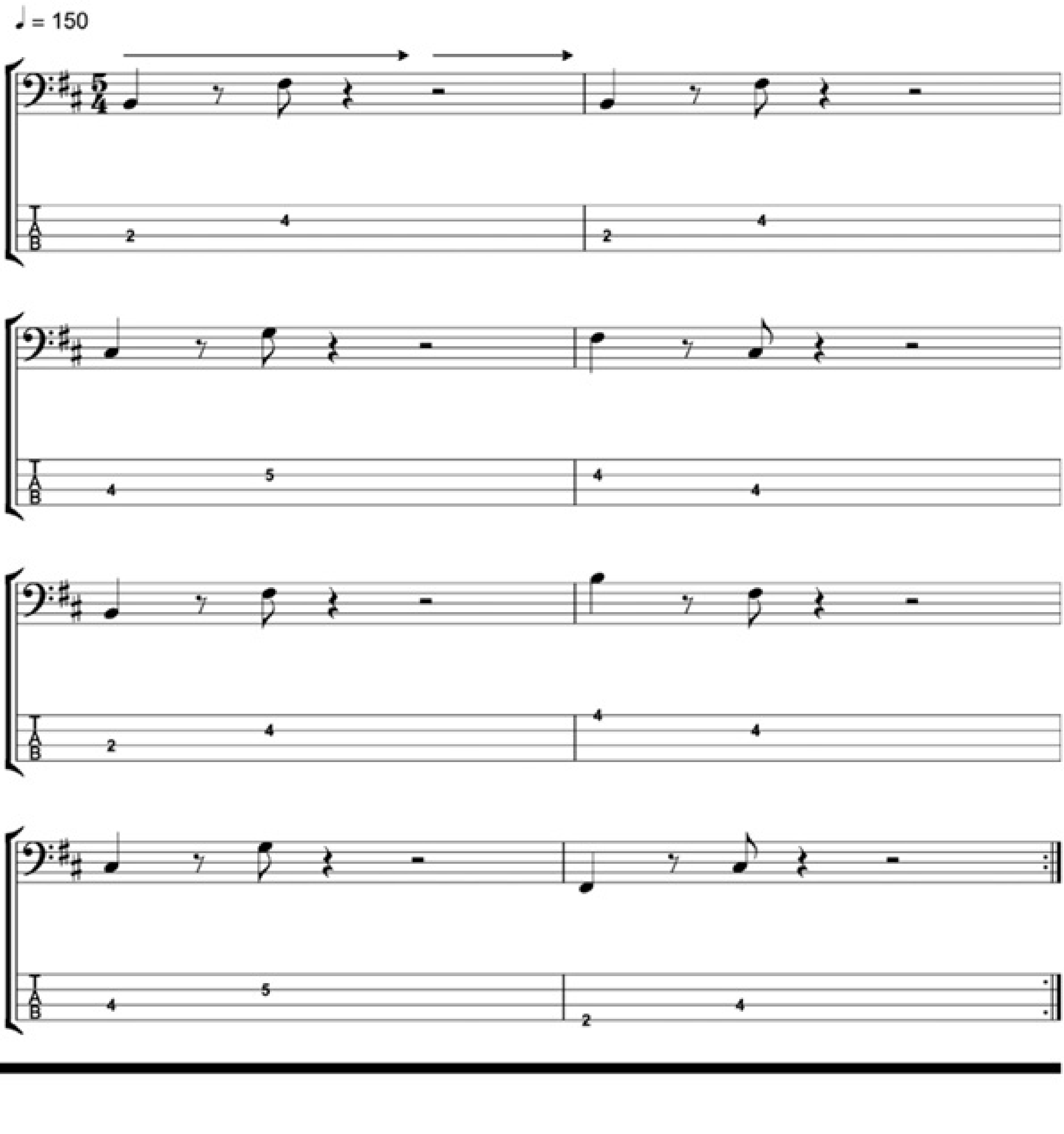
Ready for the next step up? Phil Mann brings us bass lessons in 5/4

Time signatures come in many different shapes and sizes. This month's study is of 5/4. This is just one example of a range of frequently employed metres, but with a list of impressive artists all drawing inspiration from it – including Gorillaz, Jethro Tull, Radiohead and Soundgarden – this time signature is particularly worthy of our investigation.

Dividing the rhythms of individual bars up into bite-sized portions is an incredibly effective tool to employ whenever you're confronted by a bass-line written in an odd time signature. Each measure of 5/4 is composed of five quarter notes, of course, but it's where the stresses fall within this time frame that should be your main focus when trying to give a 5/4 line a natural feel.

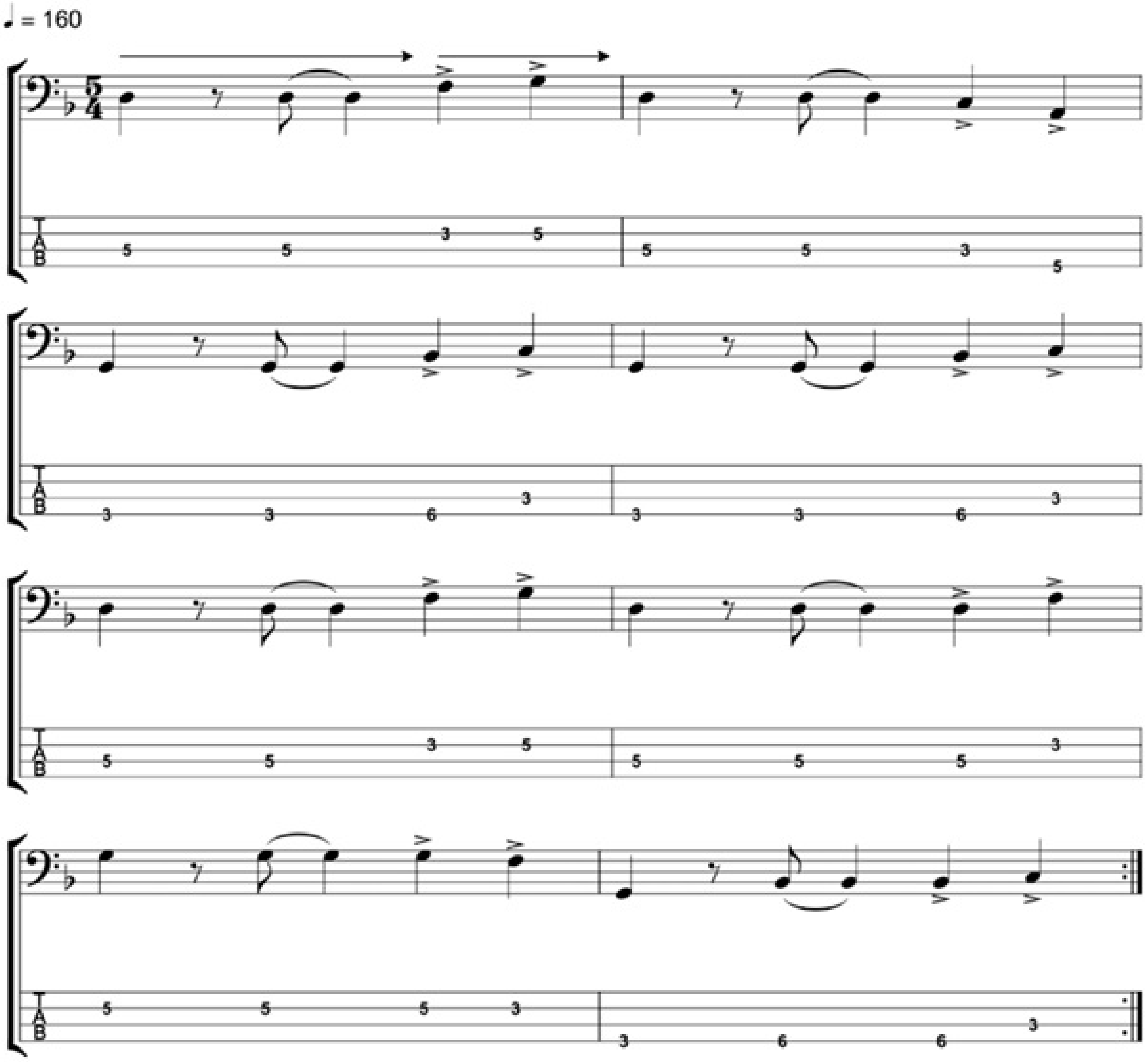
Example 1

Our first example demonstrates the point above, as rather than attempting to count from one to five from bar line to bar line, it's best to divide each measure up into a group of three quarter notes, followed by a pair of two. This method will help to generate the stresses in articulation we need.



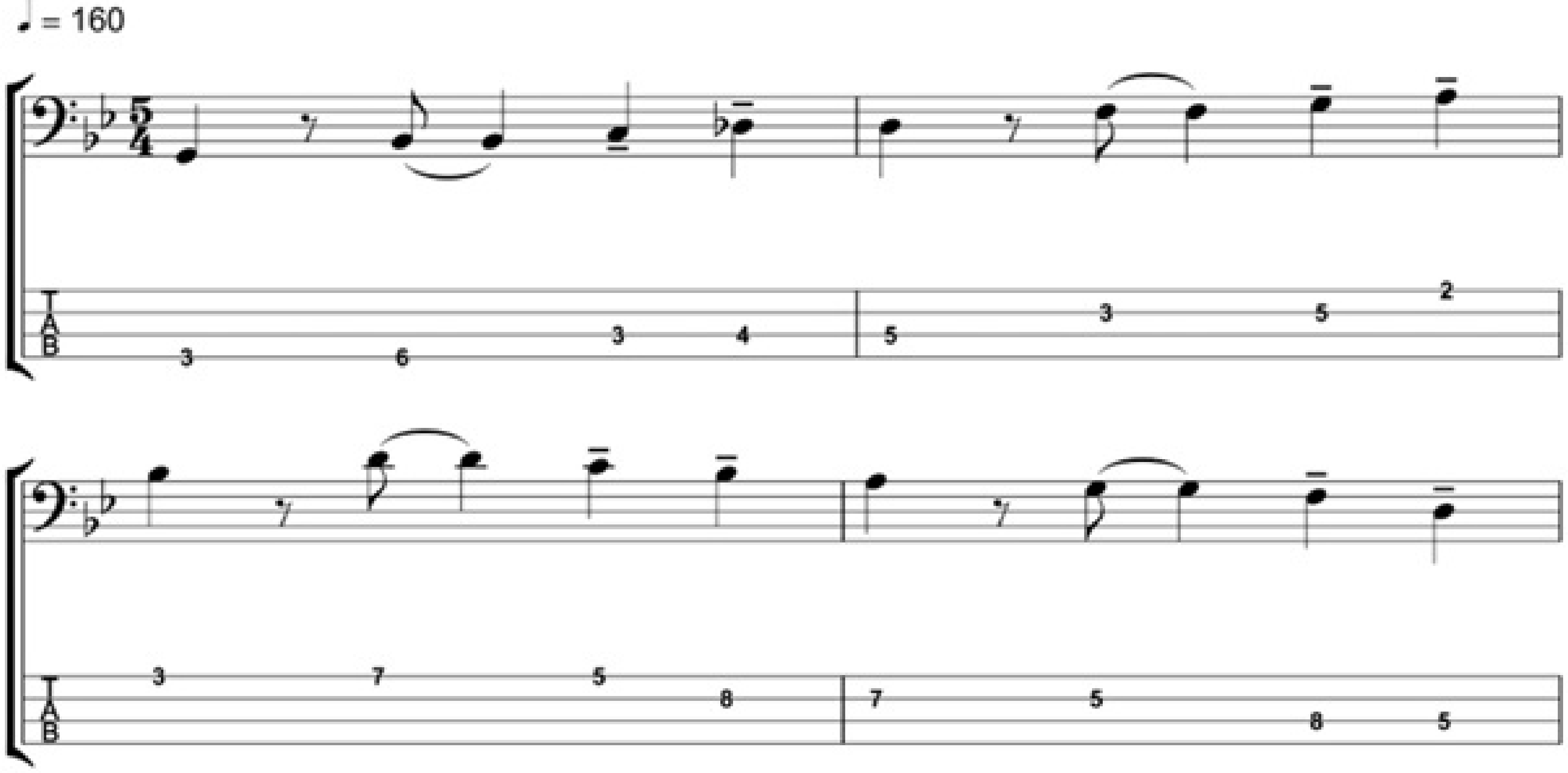
Example 2

Originally recorded by the First Lady Of Bass, Carol Kaye, the theme tune to the 1966 TV show *Mission: Impossible* is a wonderful example of how a bar of 5/4 can be felt in two portions which, when combined, produce the intended meter as well as the rhythmical stresses that help frame the composition. Example 2 demonstrates this with a composition reminiscent of that theme. As with the preceding exercise, try to count each measure as a group of three quarter notes, followed by a group of two, as indicated by the arrows above the notation.

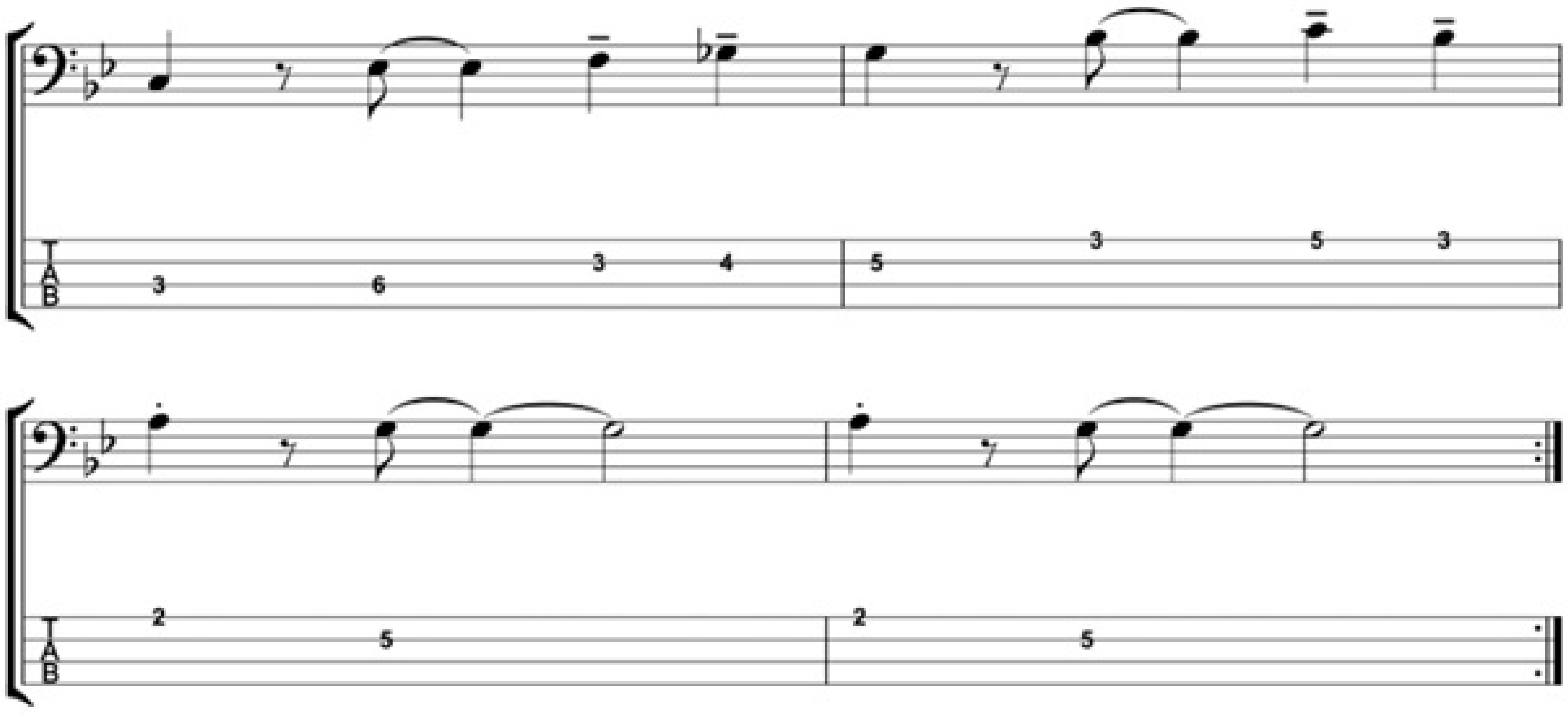


Example 3

Moving into the key of G minor, this month's third example comes with articulation ornaments which look like subtract symbols. If you've been following this column recently, you'll know these are 'tenuto' markings and require the performer to deliver the note to its full value. The ornaments' presence here is important, as it's very easy to play the associated notes shorter than required when you're in an odd meter.



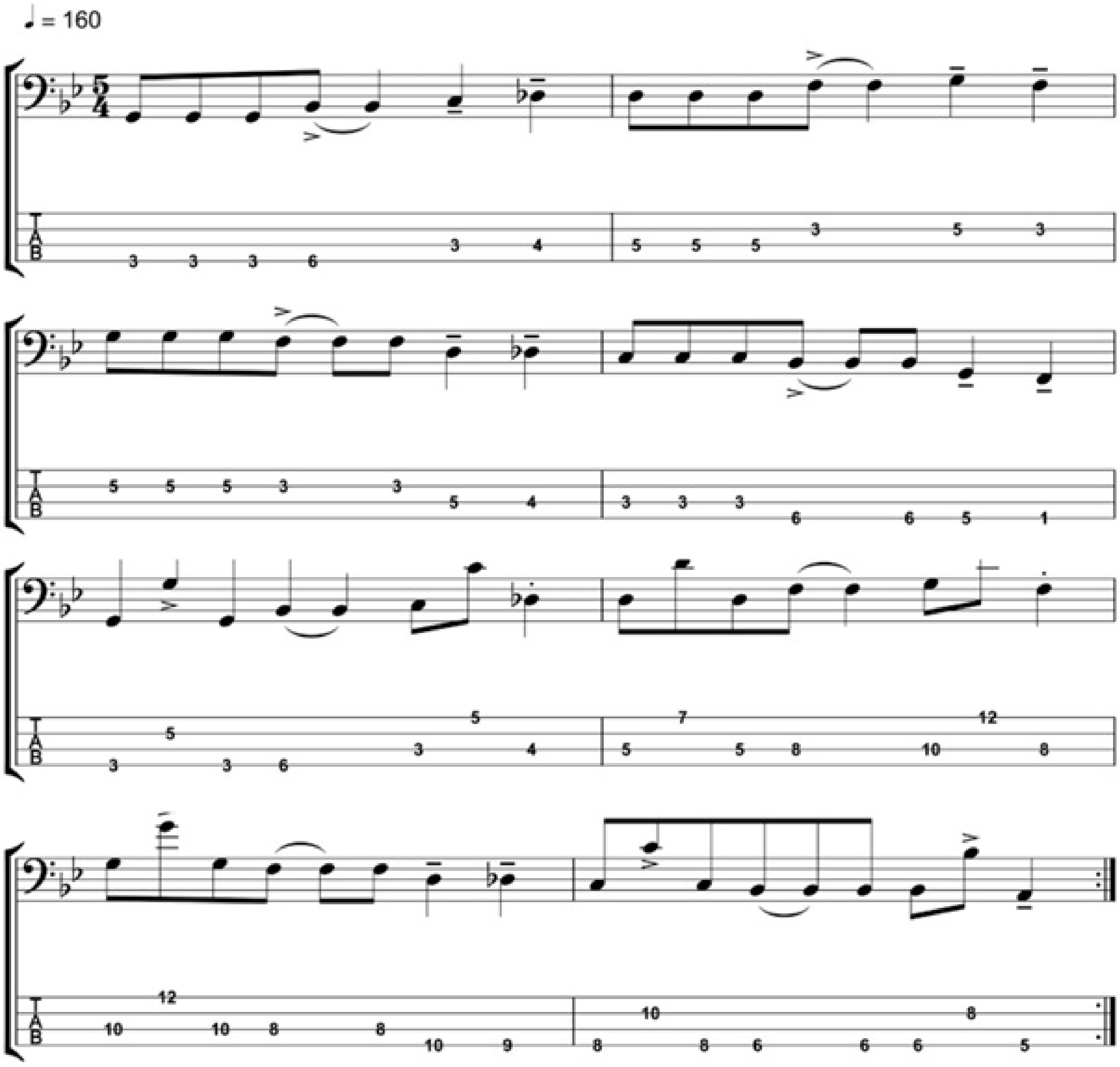
"DIVIDING THE RHYTHMS OF INDIVIDUAL BARS INTO BITE-SIZED PORTIONS IS AN EFFECTIVE TOOL WHENEVER YOU'RE CONFRONTED BY A BASS-LINE WRITTEN IN AN ODD TIME SIGNATURE"



“PAY PARTICULAR ATTENTION TO THE TENUTO AND STACCATO ORNAMENTS”

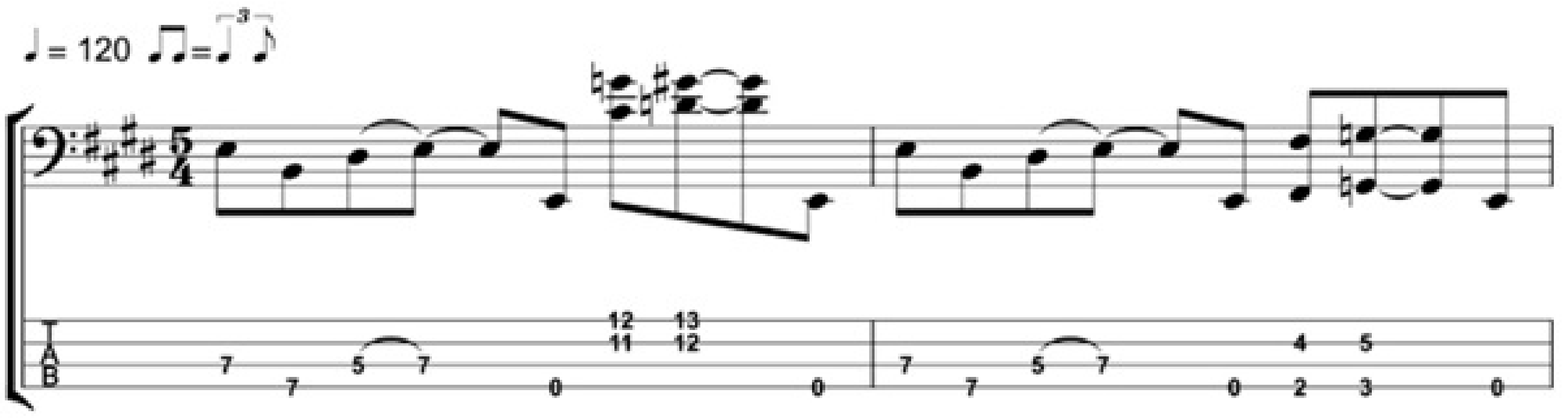
Example 4

In Example 4 we add extra eighth notes to the music. You'll notice that in the final bar, six eighth notes are beamed together. This is a technique commonly employed in classical notation and allows larger groups of eight notes to become easier to read. In an odd time environment, it's a particularly handy tool to help decipher the bar!

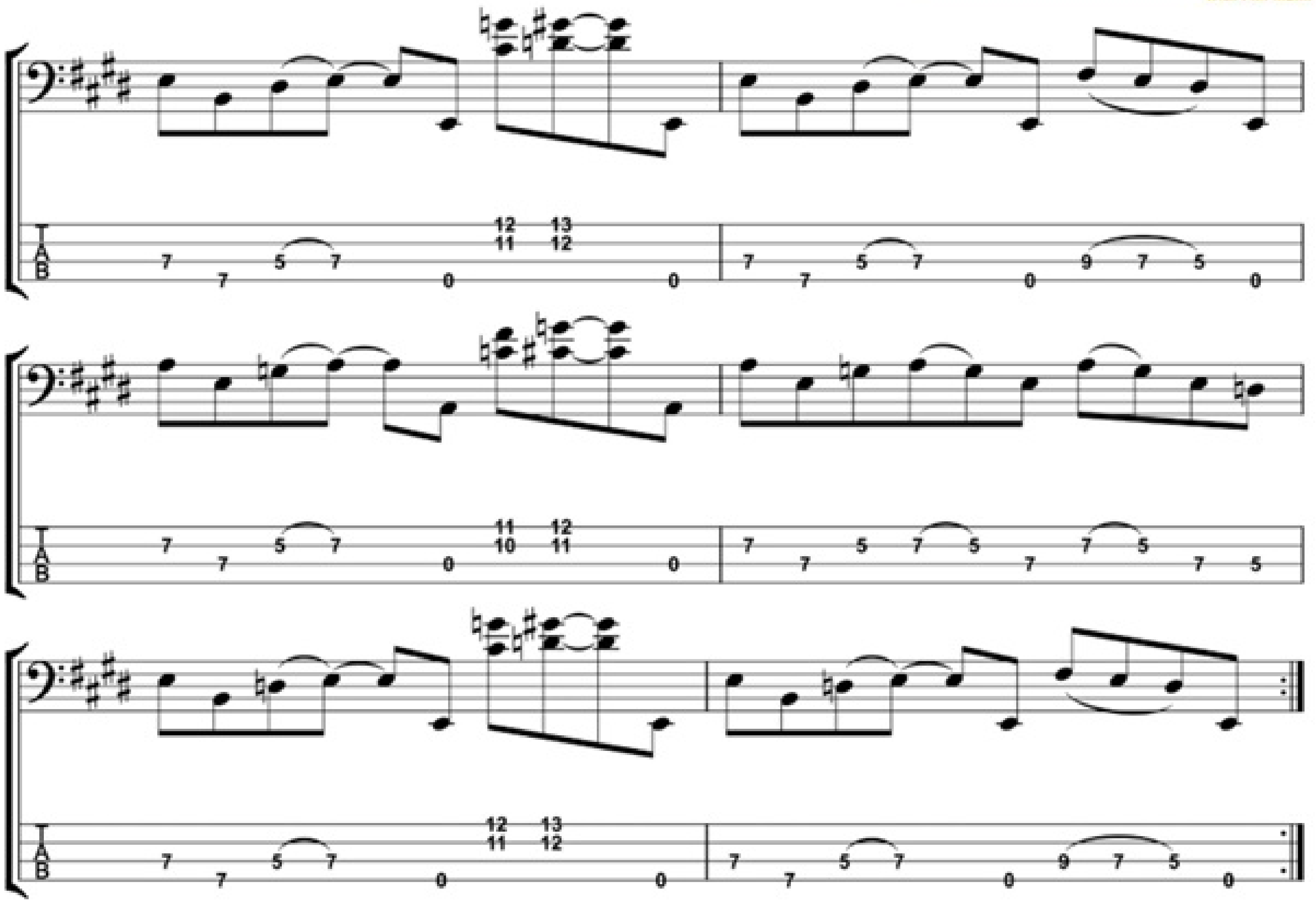


Example 5

Example 5 sends you to the dusty end of the fretboard, with double stops in the first and ninth bars of the exercise. In both cases you'll need to combine the index and middle fingers of your plucking hand to execute the notes simultaneously. Notice that

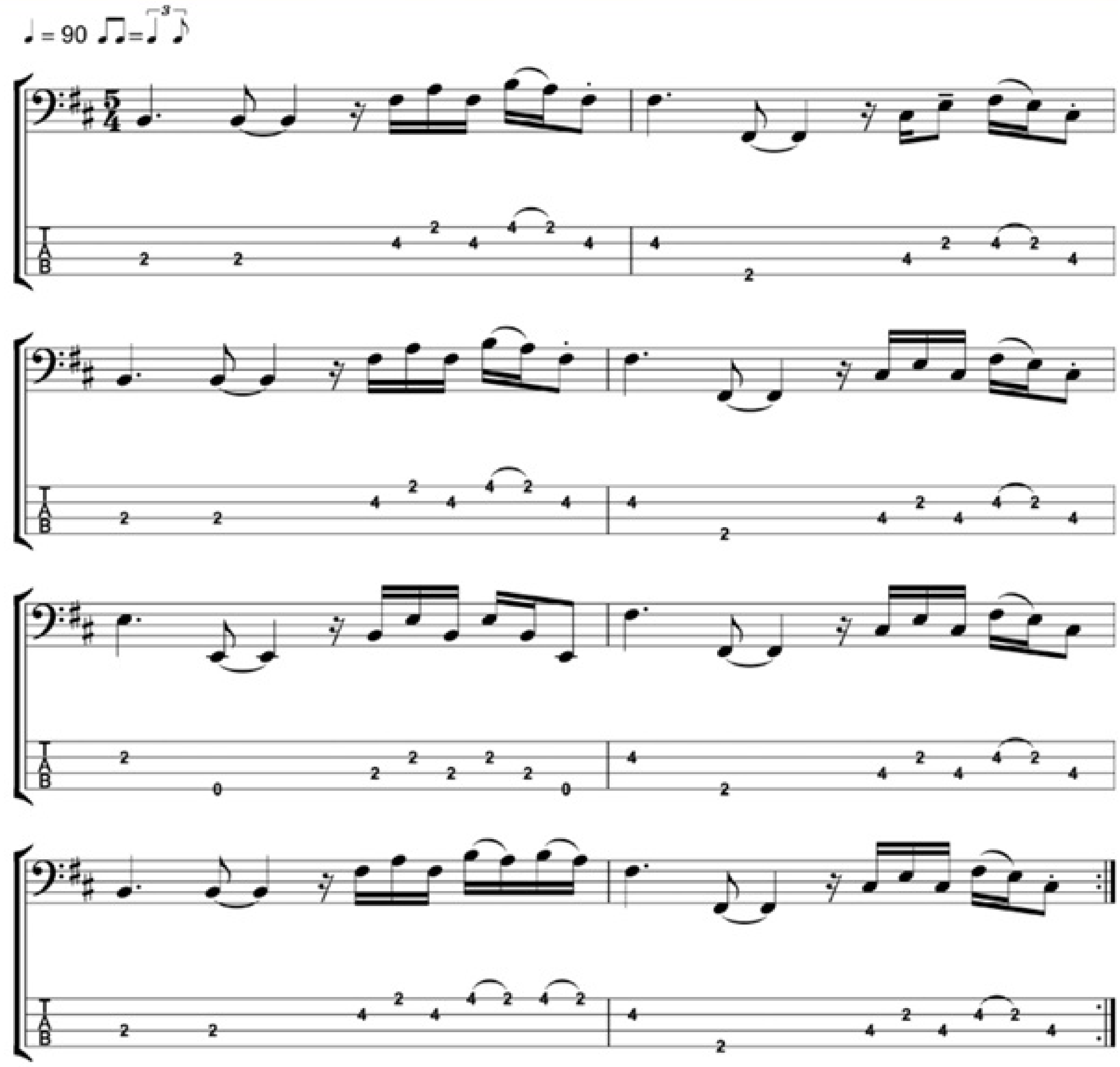


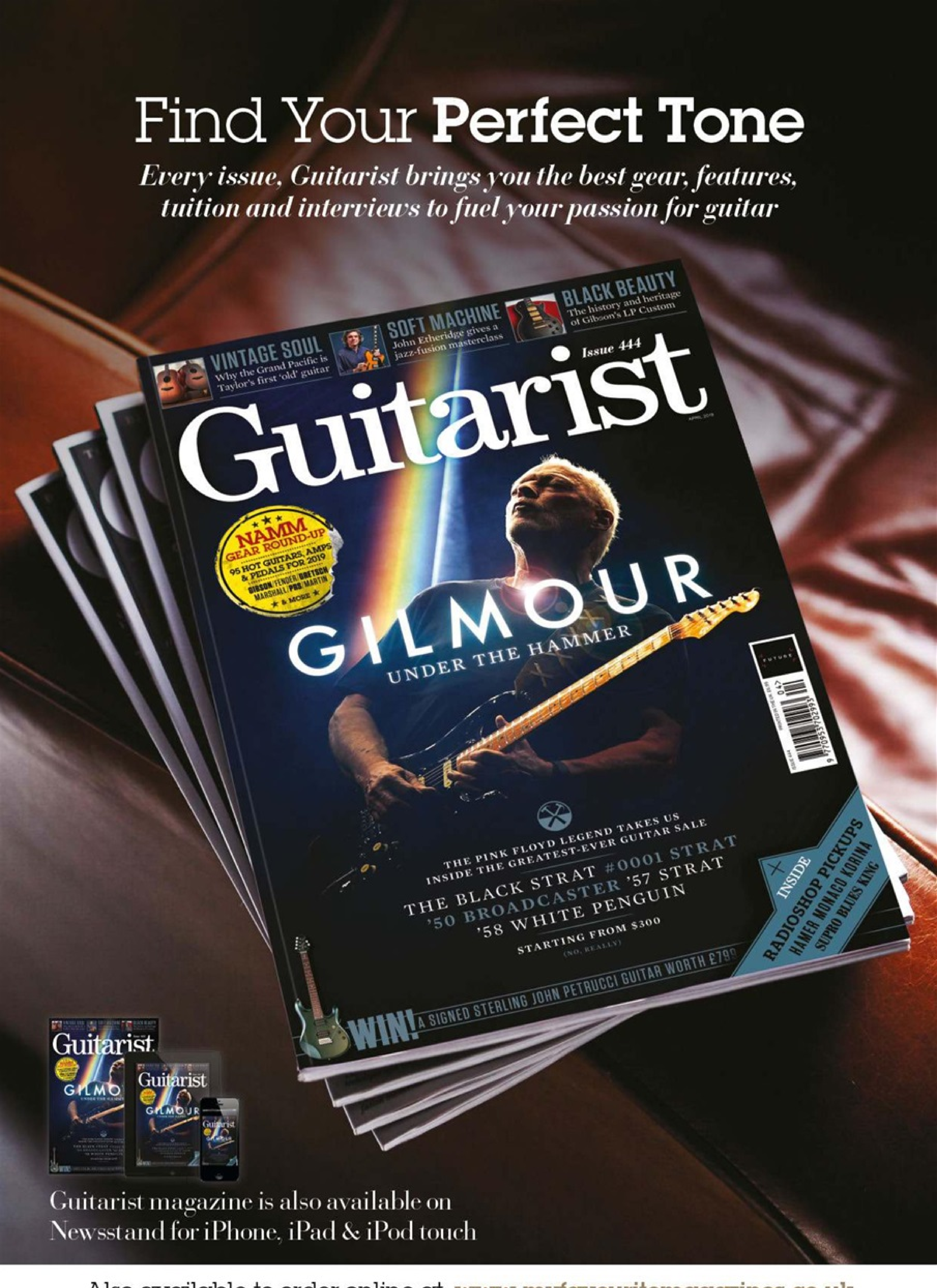
the double stops in the piece are preceded by semitone slides and that the piece uses a shuffle feel at a lower tempo – just to make things more groovy!



Example 6

The melodic information on the final two beats of each bar in Example 6 uses sixteenth note subdivisions. Pay particular attention to the tenuto and staccato ornaments. To help you decipher this sea of articulation, the overall tempo of the composition has been lowered dramatically. Work slowly, and you'll get it – and I'll see you next month.





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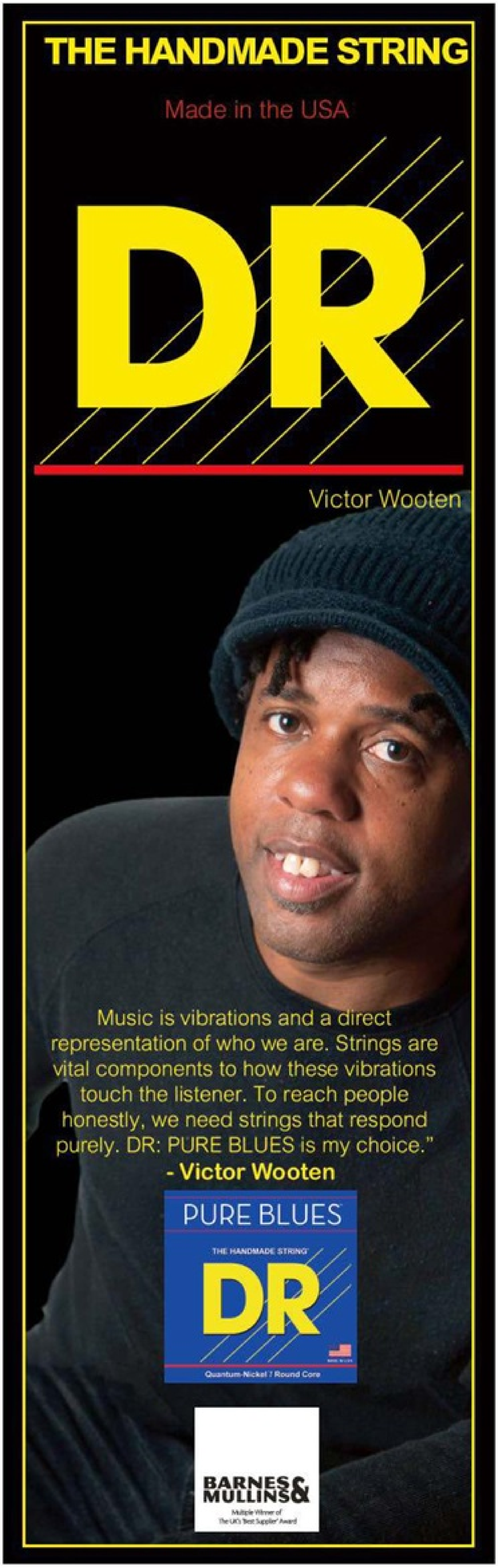

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STUART CLAYTON

Advanced Tutorial

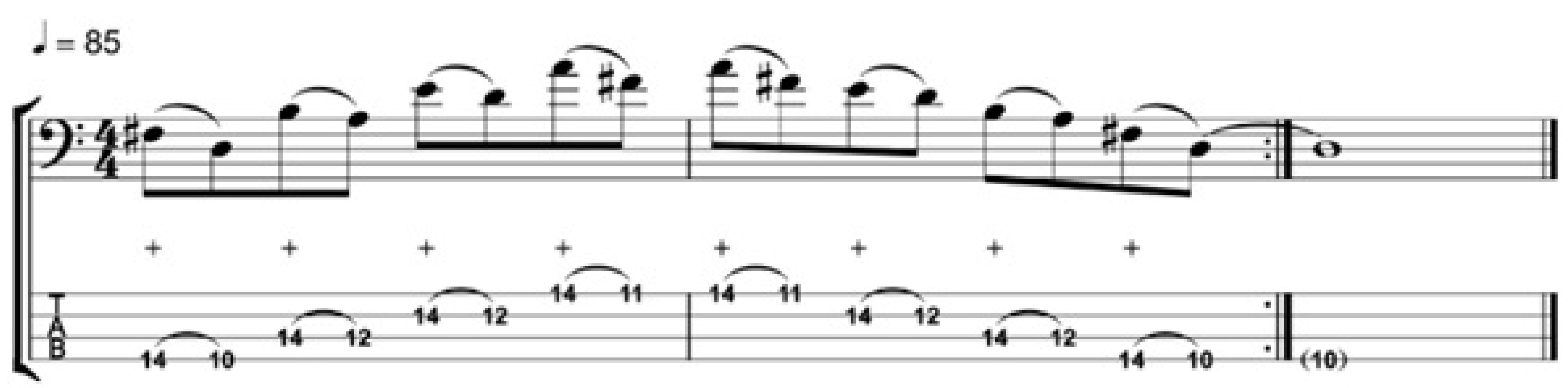
Stu Clayton's blistering bass-lines have got more taps than a Gene Kelly number in a plumbing museum

Hello and welcome back to my long-running column on the many different applications of the tapping technique. After devoting a number of issues to the basics of two-handed tapping (in which notes are tapped with each hand, as if playing a piano), we've been focusing more recently on 'linear tapping'. This variation on the technique involves playing long sequences of notes on a single string using hammer-ons and pull-offs, and is something that is commonly regarded as more of a guitar technique. As you'll have discovered over the previous few issues however, it works very nicely on the bass as well.

In this issue we are going to continue looking at the latter style of playing, now with a focus on playing in a more chordal manner. The ideas that we'll cover here will further demonstrate just how versatile the technique can be, and you'll no doubt finish this month's column with lots of ideas of your own.

A popular use of the linear tapping technique is to use it to sound a complete chord. This is done by fretting a chord with the fretting hand, then using the tapping technique to tap notes higher on the neck, which are then pulled off to sound the notes fretted below. Let's take a look at an example of this.

Example 1

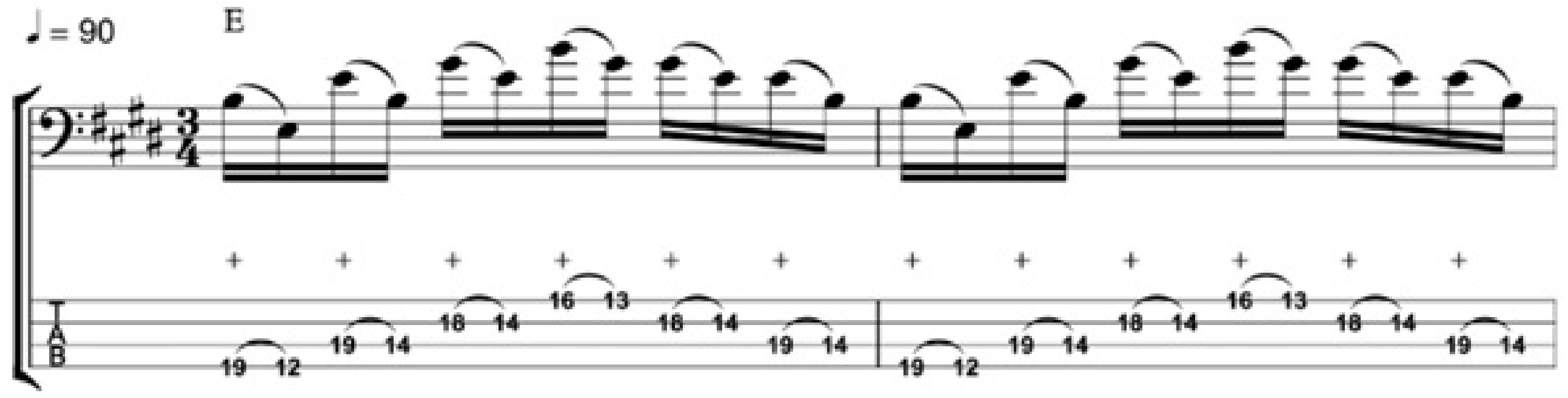


In our first example, a D major chord is fretted across all four strings at the tenth fret position. The picking hand then taps the F# at the fourteenth fret of the E-string, then pulls off to sound the D fretted below. The B at the fourteenth fret of the A-string is then tapped and pulled off to sound the A, the E at the fourteenth fret of the D-string is tapped and pulled off to sound the D, and finally the A at the fourteenth fret of the G-string is tapped and pulled off to sound the F#. As you'll hear, this creates a full, chordal sound and the quality of the chord is clearly heard.

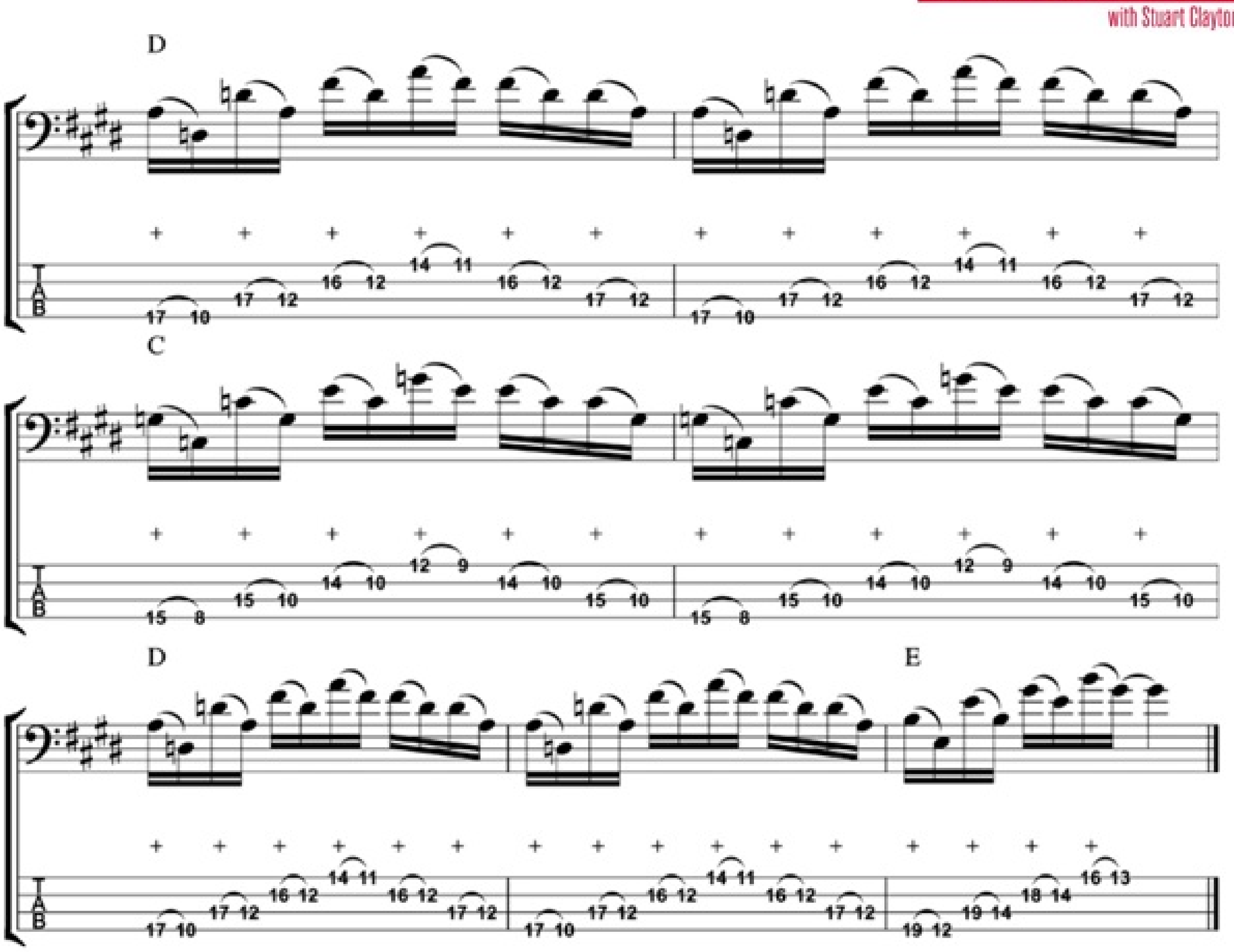
You should note that in this example, the B and E notes do not belong to the chord itself but can be viewed as extensions. The B is a major sixth (or compound major thirteenth if you prefer) and the E is a major ninth. Both work very effectively here. When choosing the tapped notes, you can either opt to play chord tones, or find notes that work well by virtue of belonging to the key, as has been done here. The ultimate decision should be made by your ears – if it sounds good, it is good!

Example 2

Moving on now to a longer example, we begin with an E major chord fretted at the twelfth fret position. In the picking hand, the tapped notes form an E major chord in second inversion: B on the E-string, E on the A-string, G#

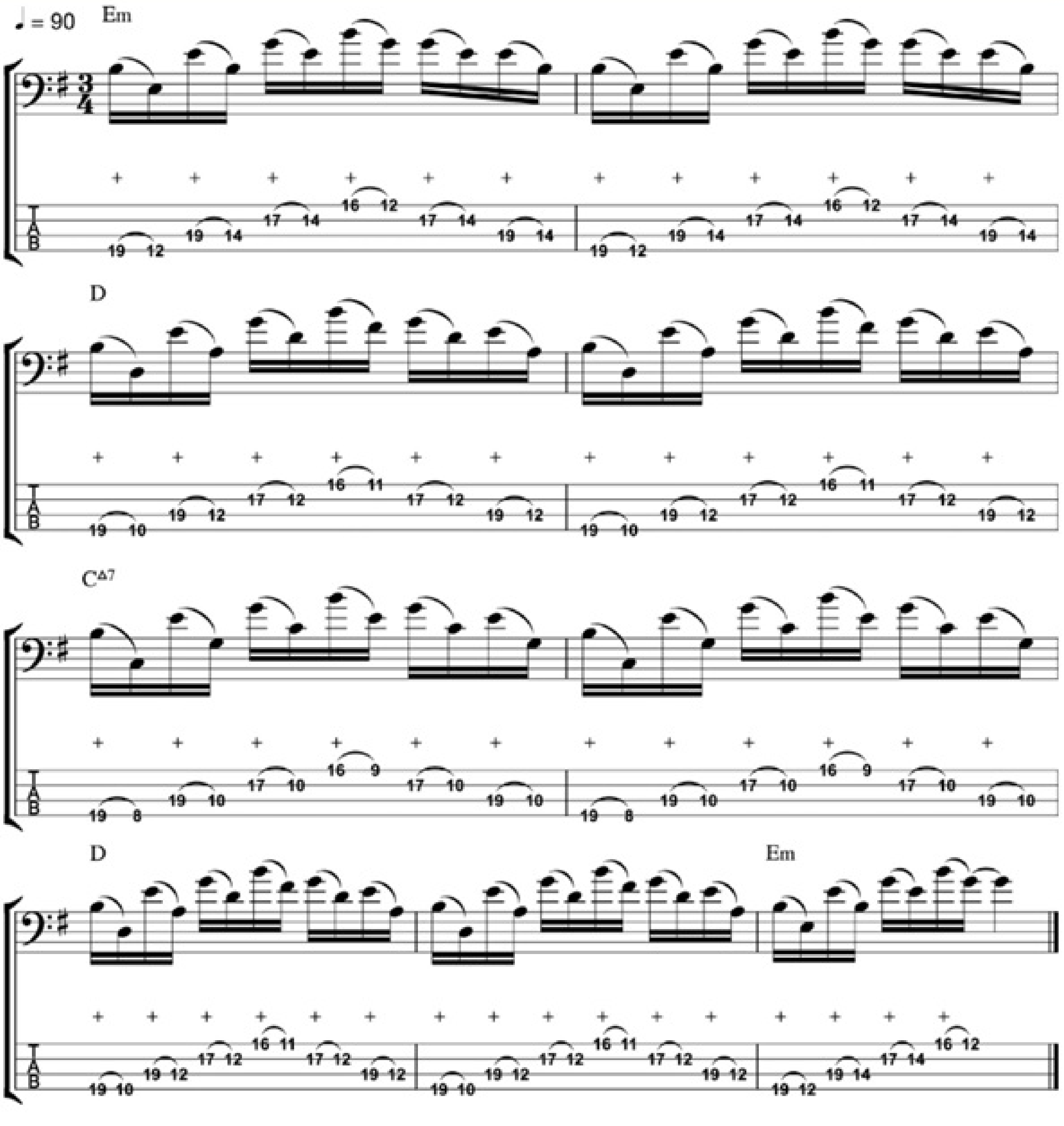


on the D-string and B on the G-string. This creates a very strong reading of the chord. This idea is then moved down two frets to a D major chord in bars 3 and 4, and then a C major chord in bars 5 and 6. This example makes for good practice with the technique, but it sounds rather bland when moving the shapes around so rigidly.



Example 3

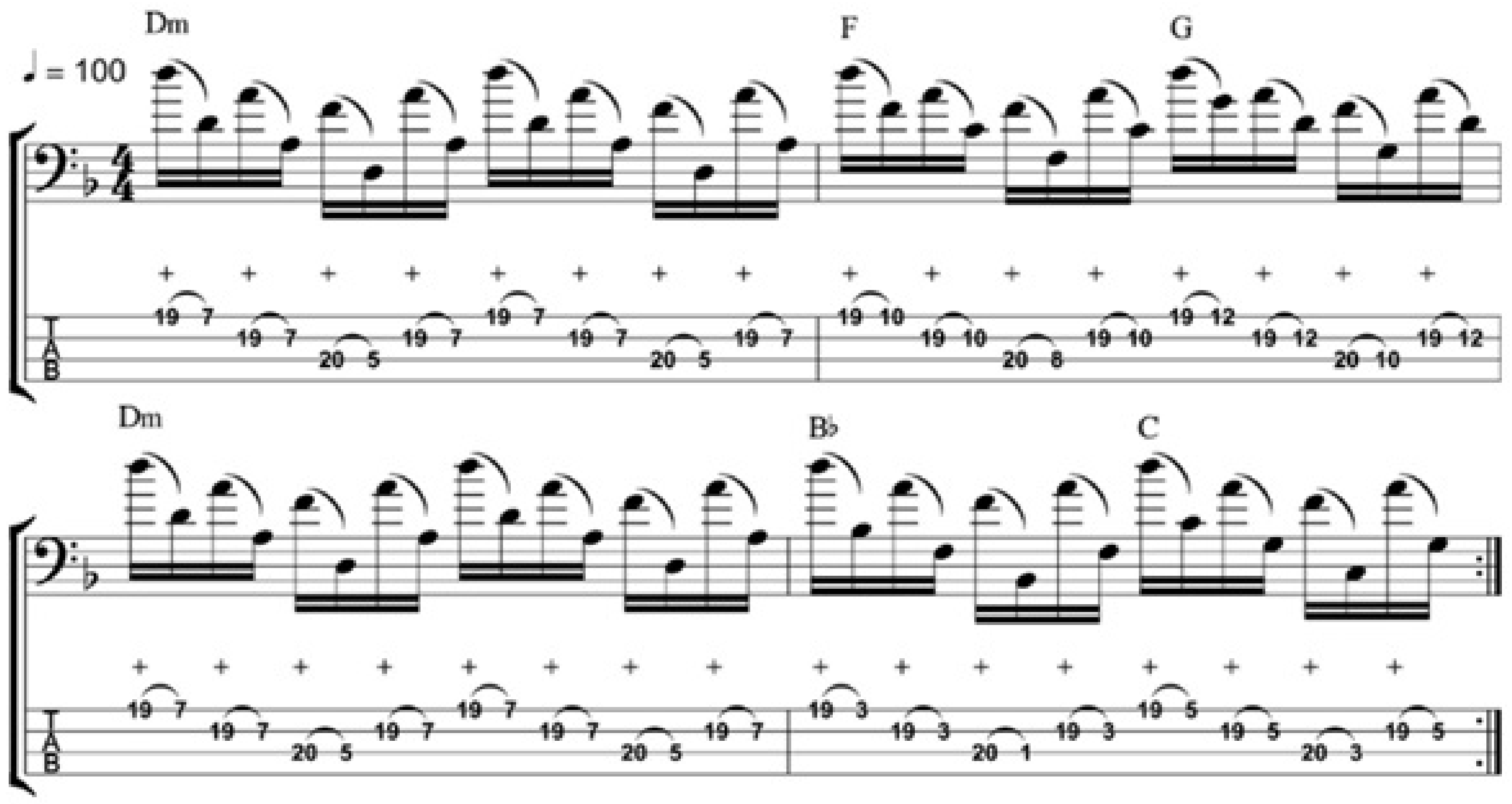
Here we build on the previous example, except that the chord progression is in the key of E minor, and follows the chords Em – D – C. In the picking hand, an E minor chord is played in second inversion. This time, the chord shape in the picking hand remains the same as the chords below change. You'll hear that this sounds much more effective and is far less predictable.



> "YOU'LL NO DOUBT FINISH THIS MONTH'S COLUMN WITH LOTS OF IDEAS OF YOUR OWN"

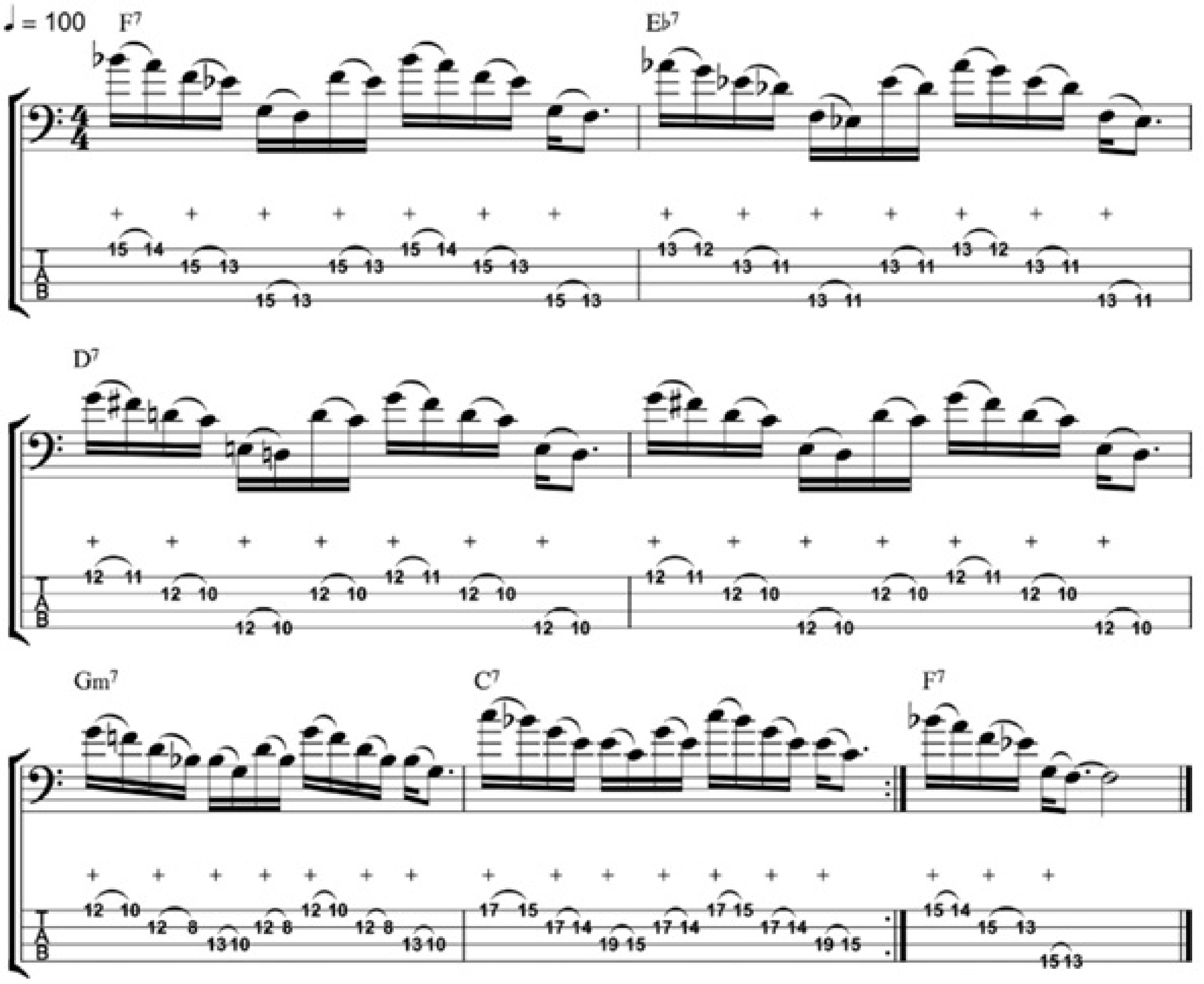
Example 4

Here's another example that uses the same concept as the previous one. Here, the key is D minor, and the fretting hand is holding a D power chord (root, fifth and octave). The picking hand is tapping a first inversion D minor triad (F, A and D). This triad remains the same while the fretting hand moves the power chord around, creating different chords. As the picking hand part remains the same, these notes have different functions within each chord, becoming extensions and different chord tones.



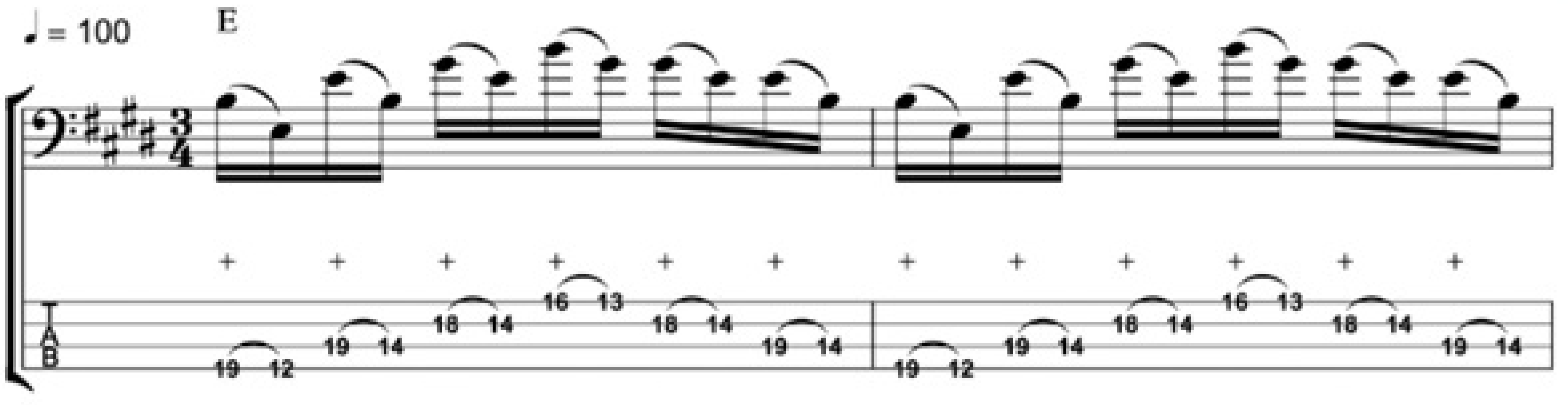
Example 5

This time, the fretting hand begins by holding a typical voicing of an F dominant chord: F on the E-string at the thirteenth fret, Eb on the D-string at the thirteenth fret, and A on the G-string at the fourteenth fret. The picking hand performs pull-offs at the fifteenth fret. This chord is then moved down to an Eb7 chord, then to a D7 chord. In bar 5 the chord type changes to a Gm7 chord, and in the following bar an alternative dominant chord voicing is used for the C7 chord.



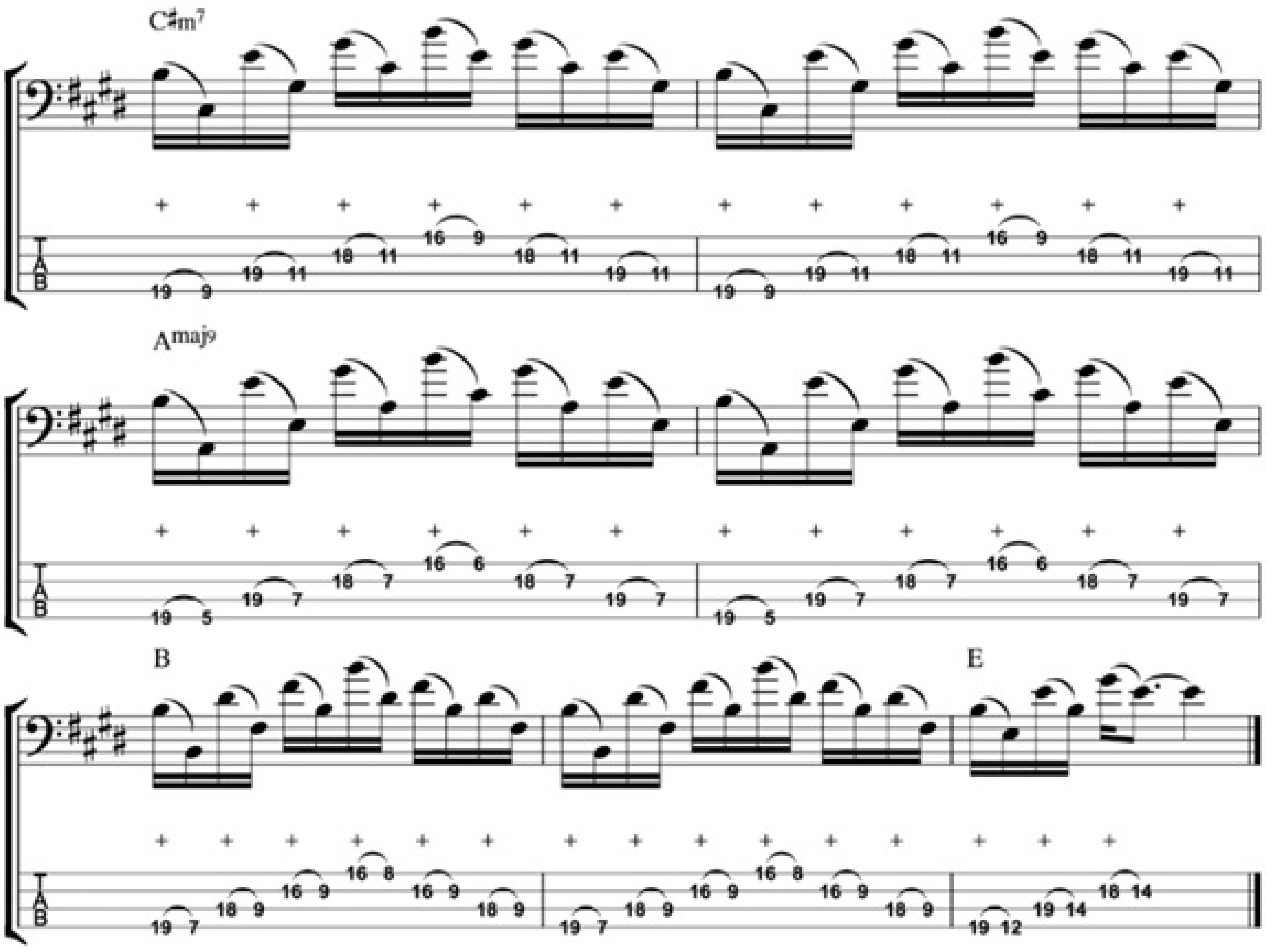
Example 6

This example uses a simple diatonic chord progression in the key of E: E – C#m7 – Amaj9 – B. An E major chord is fretted at the twelfth fret position, and a second inversion E chord is tapped above this by the picking hand. In bar 3, the chord in the fretting hand changes



to C#m, at the ninth fret. Because all of the notes in the picking hand still fit within this chord, this hand continues to play the same pattern. In bar 5 the fretted chord changes to A, and again the picking hand remains the same as all of the notes still work; the B is a ninth (an extension), the E is the fifth and the G# is the major seventh. The final chord is B. This time, two adjustments are made in the notes played by the picking hand: the E moves down a semitone to a D# and the G# moves down to F#.

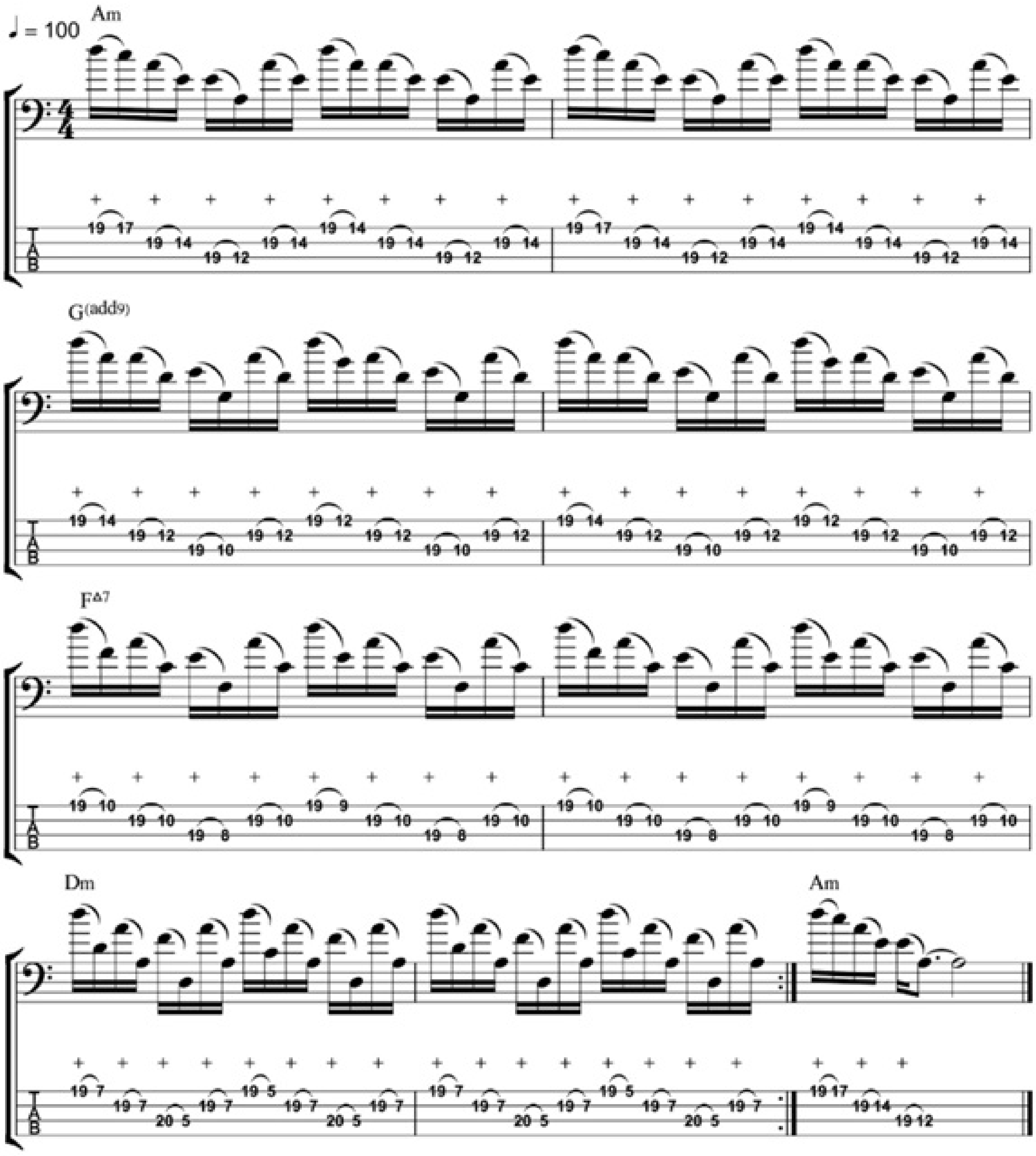
Let's look at one final example of this concept.



Example 7

We've covered a lot of music this month, but hopefully you'll agree that the material here greatly adds to the possibilities of the tapping technique. I've talked in some detail about the notes used in each exercise, and their relationship to the chord being implied. That's really the key to success with this technique (and many others): ensuring that you are reflecting the intended harmony as well as you can with your lines. With this purpose at the forefront of your mind when you work on lines of this nature, you can probably see that this technique can be beneficial to your understanding of chords and harmony over wider stretches of the fingerboard than you might otherwise use.

That's it for this month. If you have questions or comments, as usual, I can be reached via the mag. See you next month!



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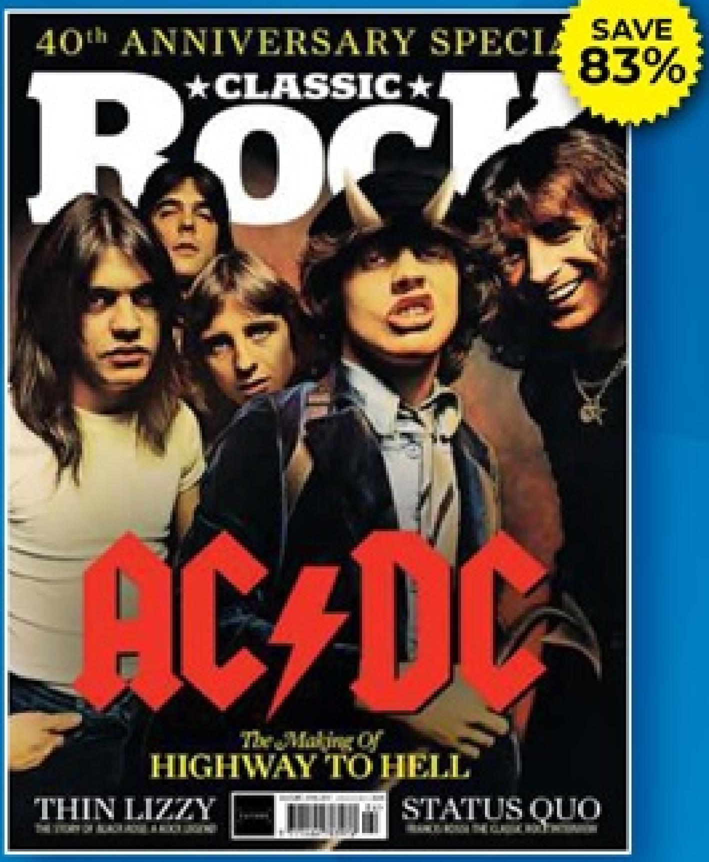

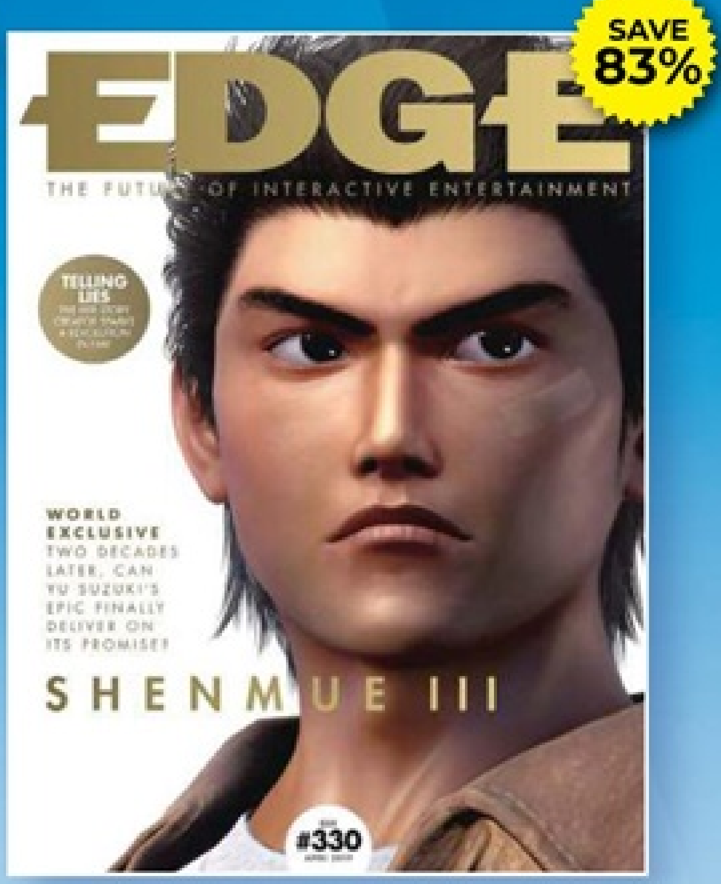

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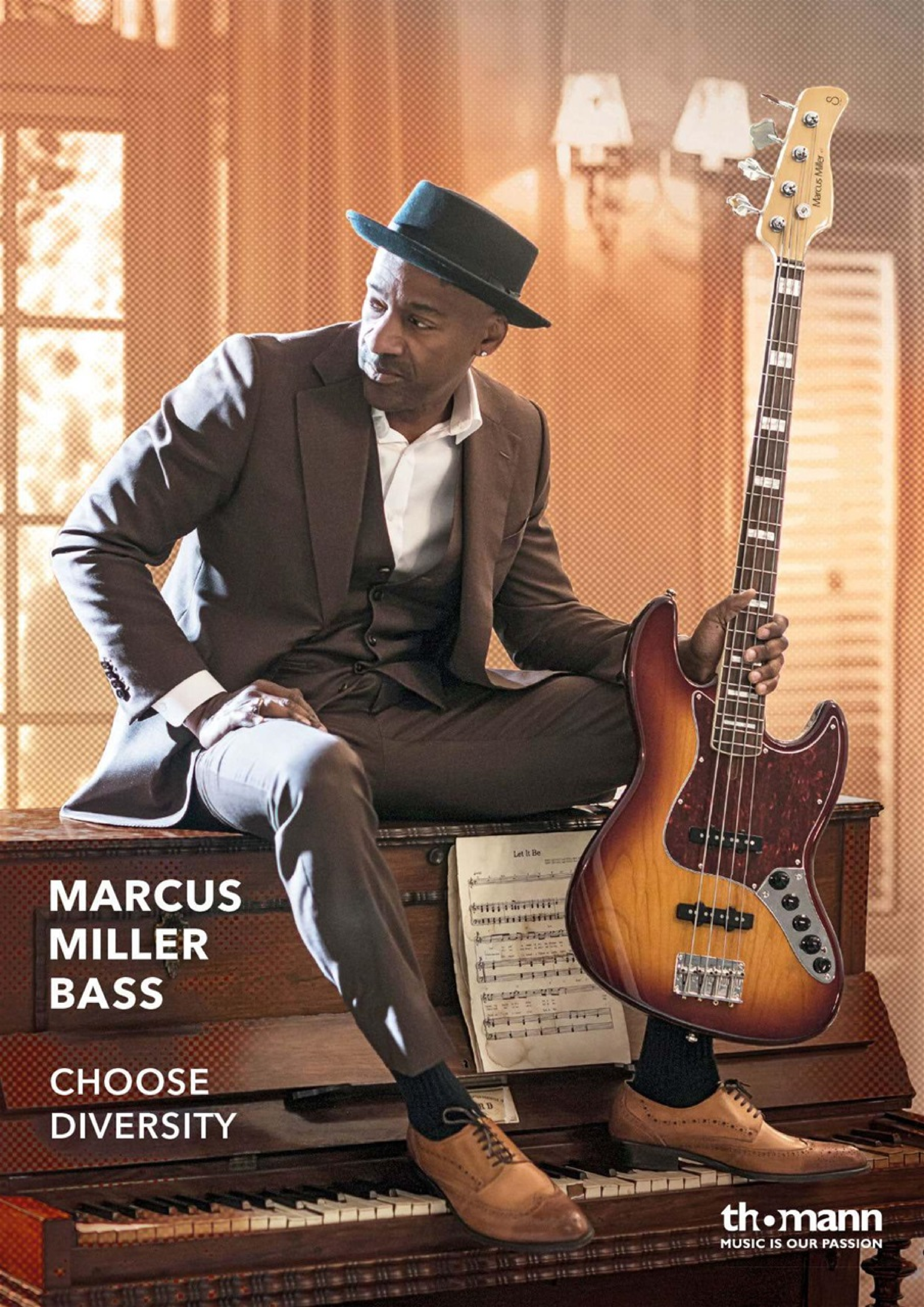
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LOW END OF LOVE

Joe Shooman signs off each issue by celebrating an iconic bass guitar. This month: the legendary Rickenbacker 4001

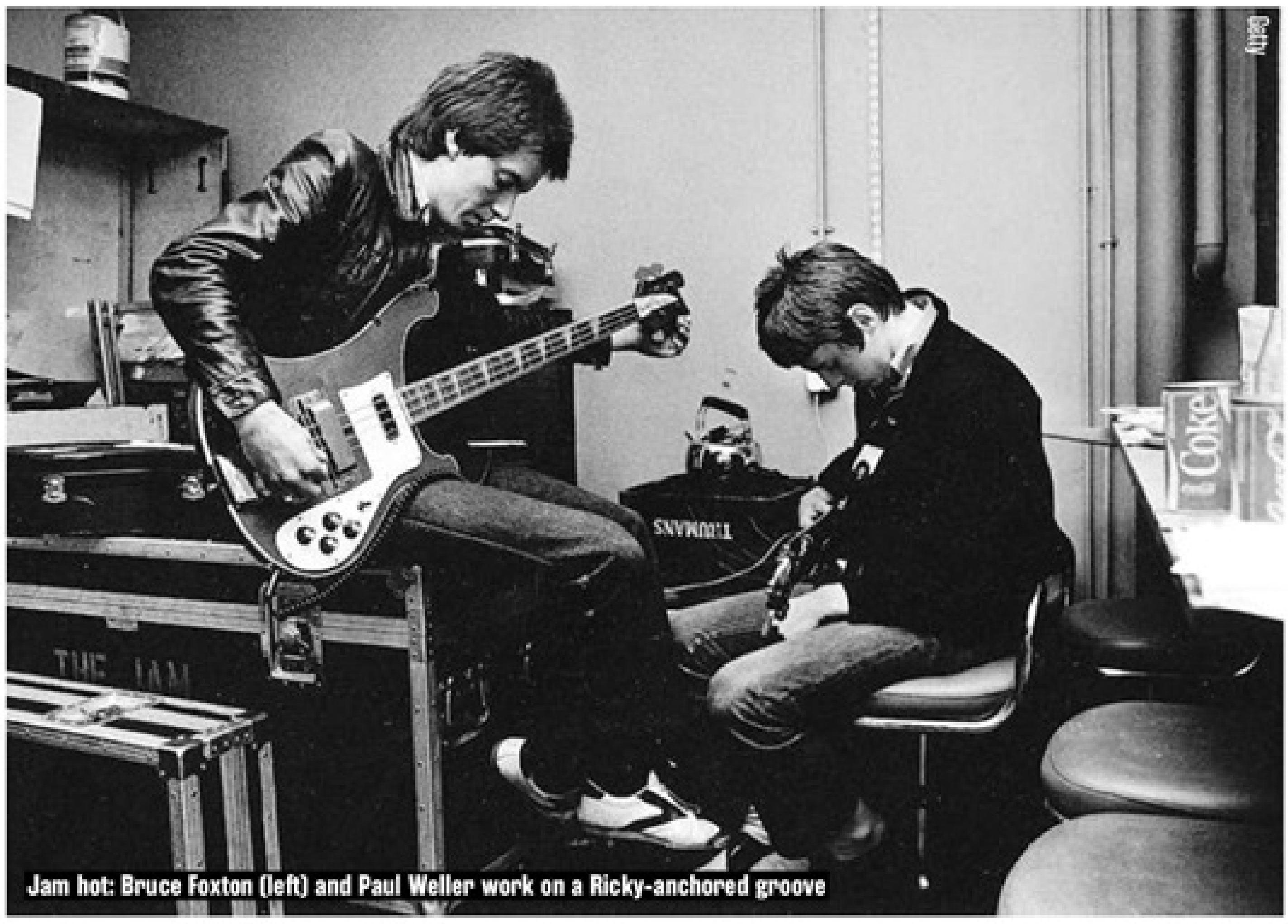
Stylish, classic, packing an unmistakable punch – that's Bruce Foxton for you. You could say the same for the iconic Rickenbacker 4001 bass, played by the former Jam and Stiff Little Fingers star as well as a huge host of bass heroes, including Paul McCartney, Geddy Lee, Chris Squire and of course Ian 'Lemmy' Kilmister. "It's probably still the coolest-looking bass out there," Foxton tells us. "Its sound is unique... although I never understood the Rick-O-Sound bit."

This, for those not in the know, is simply an extra output jack alongside the standard out, designed to run through dual channel amps or effects. Many 4001 fans use that unique output to separate high and low tones, or to produce two, easily-switchable different sounds.

"The Rickenbacker 4001 is in a league of its own when it comes to tone and construction," confirms bassist Dave Cookson. "There's no other bass like it. It's very bright and punchy, with a good growl rounding out the tone, and it's a very comfortable, easy bass to play. I personally own a '77 and it's the most treasured bass in my collection."

The 4001 was introduced in 1961 to replace the Rickenbacker 4000, adding a neck pickup, and was updated constantly through the Sixties, with McCartney an early adopter. Like many low-end heroes, Paul Rafferty of Maxïmo Park has a 'gentle obsession' with Macca...

"One of the things I became obsessed with was the bass sound on the 1973 Wings album *Band On The Run*," Rafferty explains. "When I bought my 4001 from a guy who'd inherited it from his bass-playing dad, it was strung with the original flatwounds – the Rumbelows receipt was still in the case. When I got it to my rehearsal studio and plugged it in, I couldn't believe just how Macca-esque it was. The sound was subby and thumpy, but also smooth and resonant when played with fingers. With a plectrum, it had a chunky attack."



Getty

Jam hot: Bruce Foxton (left) and Paul Weller work on a Ricky-anchored groove

Foxton initially played an Ibanez 4001 copy, bought courtesy of a girlfriend's family win on the football pools, but had even better luck when he and Paul Weller were given an endorsement with Wing Music for the real thing.

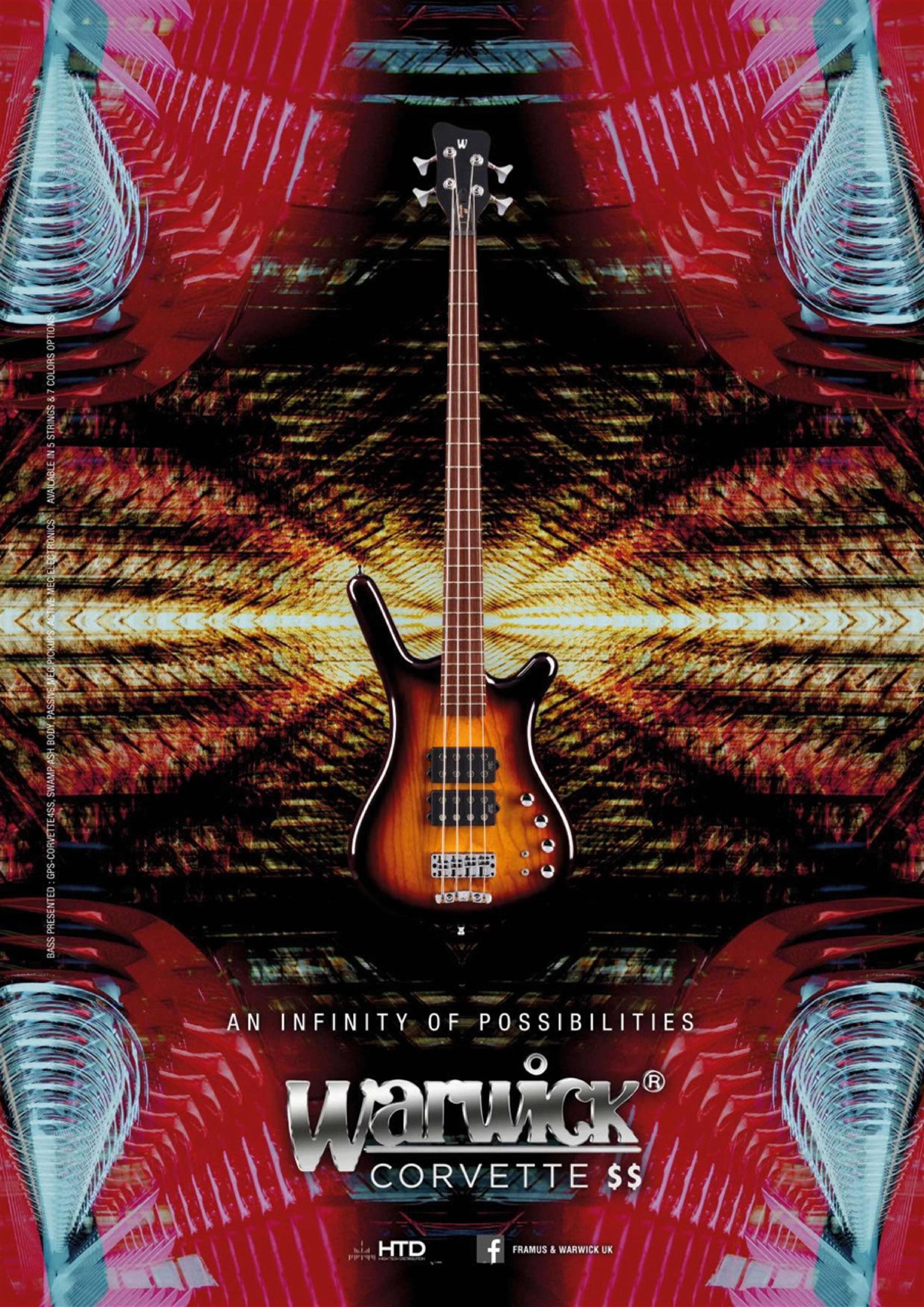
"There's nothing magical or mysterious about how I got my sound. I simply plugged in, adjusted a few tone controls and away I went," says the veteran player. "I did try putting Fender Precision pickups on at one stage to get more bottom end, but it didn't really work due to the difference in body weight and build quality between a Rick and a Precision."

"THE RICKENBACKER'S SOUND IS SUBBY, THUMPY, SMOOTH AND RESONANT"

Max Ludwig is a connoisseur of gear, and considers the Ricky's place in the pantheon of the bass. "The low end of the bridge pickup is definitely enough, compared to something like a Jazz," he explains. "The flatwounds even out the gnarl of the bass quite nicely. It records really well because it sounds as if it has a built-in compressor. It plays like a dream. The craftmanship of the neck and body surpasses that of my 1977 P-Bass by miles."

Let the arguments begin – and that's before we get on to a certain Mr. Kilmister and his 'unique' chordal technique...

Thanks to Roly Bailey, Woody Cross, Paul Rowlands, Pete Smith, Eike Hendrix Nehen, Sue Harris and the Rickenbacker 4001 Lovers Facebook group for their assistance.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